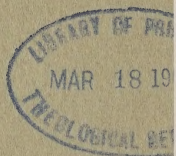


National Commemoration Committee
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Commemoration of

1935

Four Hundred Years of the Printed English Bible

*The English Bible
and British and American Art*

✓
F. G. Lombard

The Purpose of the Commemoration

To give thanks to God in private and public assemblies

- for His great gift of the printed Bible in our own tongue,
- for the sacrifices and labor of those through whom it has come to us,
- for its place in the life and heart of the English-speaking peoples for four hundred years;

To bring into our national and personal living at this critical time the great wholesome, moral and spiritual influences of the Bible

- by encouragement to the constant use of it by hundreds of thousands of readers, new and old;
- by helping all who do not possess it to have it for their own—especially in America's homes.

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Foreword

THE purpose of this pamphlet is to provide in one place for easy reference material on the Bible as an inspiration to British and American art. The introductory text attempts only to remind the reader of some of the more familiar artists and paintings and has been prepared by Dean Frank G. Lankard of Brothers College, Drew University. The list of painters, sculptors, and their work has been prepared by Miss Ruth Foss. Courtesies of the Frick Art Reference Library in New York are gratefully acknowledged. It is believed that no similar list is generally available.

The English Bible and British and American Art

Some Notes on the Bible in Painting

AS EARLY as the days of the Roman catacombs, painting was becoming the willing handmaid of religion, and the incidents of the Bible, and particularly in the life of Christ, have proved to be a vast storehouse of inspiration for the artist. Italian art, prior to the Renaissance, was predominantly Christian, and the art of the Western world from that day until this owes a profound debt of gratitude to religion for some of its greatest themes. Within the past year Robert B. Harshe, Director of the Art Institute of Chicago, said in the *New York Times Magazine* that the art anthologies of the past had never failed to include certain pictures, and that included in the anthologies of the past fifty years there were certain pictures that occurred most often. Of the resulting twelve paintings which he mentioned as having been judged the world's greatest, nine have distinctly religious themes, and eight are taken directly from the Bible.

Art suffered for a time in both England and America under the stiffness and rigidity of the Puritans. They were not interested in art because it diverted the mind, as they thought, from the one true purpose in life which they considered supreme: the attempt to please God. Mr. Lewis Mumford states the situation: "By forbidding a respectable union between the artist and the useful arts, they finally turned the artist into the streets, to pander to the first fine gentleman who would give him a kind word or a coin." It is to be expected, therefore, that early Colonial art would be almost exclusively utilitarian. By the beginning of the eighteenth century there was sufficient prosperity in America to enable some families to build fine houses and to purchase paintings and engravings to decorate the walls. The demand for art which had been created called forth the genius of painters and caused European artists to settle in America. One of the most celebrated of the eighteenth century immigrant painters was GUSTAVUS HESSELIUS who painted the "Last Supper." This is the earliest American religious picture, and it shows Italian influence. "The side of the table nearest the spectator is vacant, save for Judas, as in Leonardo's famous painting. The hand of Judas is

raised in the gesture that accompanied the announcement of his impending betrayal, and those of the disciples are disposed in a way that serves to indicate their emotion and at the same time to give a pleasing rhythm to the row of seated figures. The figure of Judas, half turned away from the Master toward the spectator as though in shame or fear, is skillfully drawn."¹

Of course the contribution of the Continental painters to the Gospel in art has been marvelous. But if by some strange and terrible catastrophe every one of their paintings should be blotted out, the life of Christ would still remain skillfully and beautifully portrayed by British and American artists.

ARTHUR HACKER and GABRIEL CHARLES DANTE ROSSETTI and a number of others have painted scenes of the Annunciation. Rossetti's picture is called "Behold, the Handmaid of the Lord," and this simple picture has a powerful hold on those who study it. A simple peasant girl has caught the secret of the mystery of life. There is a strange fascination in the utter humanity of Mary, as she accepts the doing of God's will. BURNE-JONES painted the "Star of Bethlehem." "Do you really think that the story of the Magi is true?" asked a young girl as she watched Burne-Jones paint this glowing canvass. "It is too beautiful not to be true," was the artist's answer. Against a leafless forest as a background, the artist paints his picture. The Magi have been guided to the babe held in the arms of his mother, by a star whose flames are burning in the hands of an angel. The simple surroundings are in striking contrast to the glory of the three kings. JOHN LAFARGE painted the "Arrival of Magi at Bethlehem"; and LORD LEIGHTON, "The Star of Bethlehem." The flight into Egypt is well portrayed by EDWIN LONG in the picture called "Anno Domini." A better known production, perhaps, is that of HOLMAN HUNT, called "Triumph of the Innocents." This picture breathes the atmosphere of the East. The Holy Family is making its way to Egypt and having left the highway is traveling through the fields. Joseph, "bronzed and rugged," is leading the donkey watchfully. The mother of the babe draws about him

¹(Suzanne LaFollette, *Art in America*, 41.)

garments taken from the saddle bags. Dancing and floating about the Holy Family are the Martyred Innocents in triumphal procession. Mary does not see them, but the babe is trying to call her attention to them. Jesus as a little boy in the carpenter shop of his father is depicted by SIR JOHN MILLAIS. The little boy Jesus has been playing about the shop and has torn his hand on a nail; and it is about him that the action centers. The picture is symbolic of that deeper wound that was to come later. We are so familiar with Hofmann's "Christ and the Doctors" that we sometimes forget another painting by HUNT, "Finding Christ in the Temple" which is wonderfully rewarding to those who take time to study its true greatness.

Let us now turn to Jesus' years of maturity. ARTHUR HACKER has given us "Christ and the Magdalene." ELIHU VEDDER painted the "Head of Christ." BENJAMIN WEST has painted "Magdalene Anointing the Feet of Christ," "Christ Blessing Little Children," "Christ Rejected," and "Raising of Lazarus." HENRY O. TANNER also painted "The Raising of Lazarus." We are indebted again to MILLAIS for the picture "The Evil One Sowing Tares," and the "Widow's Mite," to LORD LEIGHTON for "Wise and Foolish Virgins," and to JOHN LAFARGE for his painting "Discourse with Nicodemus." WILLIAM HUNT (an American) painted the "Return of the Prodigal." Three paintings from this period of Jesus' life deserve special attention: "For He Had Great Possessions" by GEORGE F. WATTS, "The Shadow of Death," and "Light of the World" by HOLMAN HUNT. WATTS has given us his interpretation of the "Rich Young Ruler." He has pictured a man richly clothed, his fingers covered with rings and a costly chain about his shoulder. The face is turned away, so that we cannot see it. The hand looks large, grasping, and cold. The "Shadow of Death" by HOLMAN HUNT is interesting, for it portrays Jesus as a laboring man. It is the end of the day and Jesus is in the carpenter shop as the sun is setting. As he finishes his work, he throws up his arms in a gesture of relaxation and repose. There are in the picture the marks of the real humanity of Jesus. In a little while Jesus will leave the carpenter shop in Nazareth and henceforth the shadow of death lies on Mary's heart. The "Light of the World" by HUNT is known and loved by all. It is filled with symbols. Jesus stands at a door knocking. It is of course the door of the human heart. There is no latch, no key, no knob; the door must be opened from within if Christ is to enter. Jesus wears two garments—one the seamless robe that he wore on earth, and the other the rich garment of the high priest. He wears two crowns—one the crown of thorns, and the other a gold crown signifying that he is a king.

We come now to the closing days of Jesus' ministry. FORD MADOX BROWN has painted "Christ Washing

Peter's Feet." EDWARD ARMITAGE has given us "The Remorse of Judas," THOMAS EAKINS the "Crucifixion"; BURNE-JONES has caught the mood of the resurrection in the picture called "The Morning of the Resurrection," and JOHN LAFARGE has given us the "Ascension," which is his religious masterpiece. Christ is pictured ascending to heaven in the midst of beautiful soaring choruses of angels, and the picture is famous for its harmonies and vibrant color.

When we come to appreciate the rich mine of material furnished to art by the Gospels, we realize the truth of the statement made by J. L. French: "The subject of Christ is undoubtedly the greatest that has ever entered the domain of art."

LORD LEIGHTON, in addition to his paintings from the Gospels, has given us "Jezebel and Ahab taking Naboth's Vineyard." MILLAIS painted "Esther," "Jephthah," and "Victory, O Lord." WATTS also went to the Old Testament for themes and has given us the "Return of the Dove to the Ark," and the "Morning after the Deluge." LORD LEIGHTON illustrated a Bible for Dalziel and these pictures have become, in most cases, his most famous works, especially "Samson," "Elijah in the Wilderness," and "Cain and Abel."

JOHN LAFARGE was one of the first American painters to produce worthwhile paintings on religious subjects. The fine figures which he did for Trinity Church (Boston) and his painting for the Church of the Ascension (New York) set a standard for mural art which has not been surpassed in this country. His remarkably fine picture "The Resurrection" in St. Thomas' Church, New York, was unfortunately destroyed by fire. LaFarge manifested the truly devotional spirit in these beautiful pictures to a remarkable degree.

Mystery, a strong element in romantic art, found admirable expression in ALBERT P. RYDER. "He was a man of imaginative power and of deep and quiet meditation; a poet and a dreamer, who projected his dreams on canvass and, dissatisfied with the result, repainted again and again until the picture was either ruined or became such a noble expression of poetic and religious sentiment as 'The Resurrection' or the 'Wayside Cross.'" He painted a picture with the title of "Jonah" which he described as "a lovely turmoil of boiling water." In this turmoil is the struggling Jonah between the dark masses of the whale and the boat. Jehovah watches the scene from the clouds on the horizon, his hand lifted in the benediction that promises the miracle. Suzanne LaFollette describes the painting as "a striking and entirely original rendition of the legend."¹

One of the best known examples of mural painting in America is given by the pictures of JOHN S. SARGENT in the Boston Public Library. These paintings are remarkable for their harmony and variety of color

¹SUZANNE LAFOLLETTE, "Art in America," page 196; Harper & Bros., New York, 1919.

and their boldness and power of design. They describe Moses and the Ten Commandments; the Children of Israel oppressed by pagan neighbors, yet depending on God; the Hebrew Prophets with the full expectation of the Messiah; the chosen people protected by Jehovah through the observance of their law; the Messianic Era; and the doctrines of the Trinity, Redemption and Incarnation, the Judgment, Heaven and Hell, the Synagogue and the Church.

Stained glass windows have contributed marvelously to the presentation of the Scriptures to the eye. In 1656 the anonymous author of the book with the

astounding title, "Parnassus Biceps," wrote these quaint lines.

"Windows are pulpits now; though unlearned, one
May read this Bible's new Edition.
Instead of here and there a verse adorn'd
Round with a lace of paint, fit to be scorn'd
Even by vulgar eyes, each pane presents
Whole chapters with both comment and contents."

Occasional reference to stained glass windows is made in the list of paintings. Trinity Church, Boston, (Phillips Brooks' Church) has windows by La Farge, William Morris, Burne-Jones and others. Many of the larger churches have similar distinguished and beautiful windows. No attempt has been made to list them here.

Paintings by British and American Artists Based Upon Themes from the Bible

THIS list includes all pictures discovered in a short intensive search. The bibliography on a given artist is also only partial.

The date of a painting when known is given after its title. Then follows its location so far as information is at hand. In italic type are then indicated sources in the United States from which photographs or other reproductions may be secured according to available information. It is also often possible to secure such reproductions from the museums or galleries in which the painting is located.

Brown—George P. Brown and Company, Beverly, Massachusetts

Colonial—The Colonial Art Company, 1336-1338 West First Street, Oklahoma City, Oklahoma

Copley—Curtis & Cameron, 221 Columbus Avenue, Boston, Massachusetts

Emery—Brown-Robertson Company, 8-10 East 49th Street, New York, New York

Medici—Hale, Cushman and Flint, 755 Boylston Street, Boston, Massachusetts and 489 Fifth Avenue, New York, New York

EDWIN AUSTIN ABBEY (1852-1911)

b. Philadelphia, Pa., April 1, 1852. Attended schools of Pennsylvania Academy of Fine Arts. Joined Harper & Bros., publishers, as illustrator. Associated with Fyle, Reinhart, Pennell, and Parsons. Sent to England, 1878. Elected to Royal Academy, 1898. Painted, "The Quest of the Holy Grail," Boston Public Library, 1890. Definitely chose England as home. Died, London, August 1, 1911. "Edwin Austin Abbey, R.A.: the record of his life and work." By E. V. Lucas. Scribner's, 1921.

Jesus and Mary Magdalen, American Church, Paris.

WAYMAN ADAMS (1883-)

b. Muncie, Indiana, September 23, 1883. Pupil of Chase, William Forsyth, and Henri. Successful portrait painter. Address: Rodin Studios, 200 W. 57th St., N. Y. C.

Madonna on the ass.

THOMAS ALLOM (1804-1872)

b. London, March 13, 1804. Architect and artist. Employed by Messrs. Virtue & Co., Messrs. Heath & Co., where his drawings for series of illustrated works established his reputation. Died, Barnes, Surrey, October 21, 1872.

Jephthah in the Jordan Valley

WASHINGTON ALLSTON (1779-1843)

b. Waccamaw, South Carolina, November 5, 1779. Graduated Harvard, 1800. Studied under Malbone, the miniature painter, and Charles Fraser. Studied under Benjamin West, London, and then went to Paris and Rome. America, 1809-1811. England, 1811-17. Boston, 1818-1830. Cambridge till death. Elected to Royal Academy, 1819. Styled, "The American Titian." Many pictures have Biblical subjects, as Allston himself had a profoundly religious nature. As a writer showed a great facility of expression and imagination. Died, Cambridge, Massachusetts, July 9, 1843. "Life and Letters of Allston," by Jared B. Flagg. London: 1893.

Angel appearing to St. Peter in prison, Mrs. Cornelius Vanderbilt Collection.

Belsazzar's Feast, Boston Museum of Fine Arts.

Christ healing the sick, Worcester, (Mass.) Art Museum.

David playing before Saul, Ehrich Galleries, New York.

The dead man restored to life by touching the bones of the Prophet Elisha, Philadelphia, Pennsylvania Academy of Fine Arts.

The Deluge, Metropolitan Museum of Art, N. Y.

Elijah fed by ravens, Boston Museum of Fine Arts.

Jacob's Dream

Jeremiah and the scribe, Yale College.

The liberation of St. Peter by the angel, Worcester, (Mass.) Asylum.

Miriam singing the song of triumph.

Moses and the serpent, Ehrich Gallery.

Rebecca at the well, Boston, Museum of Fine Arts.

The repose in Egypt.

Saul and the witch of Endor, Boston, Museum of Fine Arts.

Uriel in the sun, Boston, Museum of Fine Arts (on loan).

SIR LAURENCE ALMA-TADEMA (1836-1912)

b. Dronrijp, a Frisian village near Leeuwarden, son of Peter Tadema, January 8, 1836. Alma was name of god-father. Studied at Antwerp, 1852, under Wappers, later under Leys. Profound depth of pathos in "Death of the First Born" 1872, one of Egyptian series. Became a naturalized British subject, 1873. Spent great energy and research on scenes from Frankish and Egyptian life. Died, 1912. Helen Zimmern, "L. Alma-Tadema, his Life and Work," Art Annual, 1886. C. Monkhouse, "British Contemporary Artists." London: 1899.

The finding of Moses, 1904.

Joseph holds power in Egypt.

Joseph, Overseer of Pharaoh's granaries, 1874.

The plague of the first-born, 1872, Amsterdam, Rijks Museum.

ALTSON, ABY (American)

Expulsion from Eden

AMERICAN SCHOOL (18th Century)

The Crucifixion (1790-1800), oil on bed ticking, found near New Hope, Pa.

AMERICAN SCHOOL (19th Century)

Crucifixion, water color.

AMERICAN SCHOOL (19th Century)

Moses in the bulrushes, water color on silk, found near Wells, Maine.

AMERICAN SCHOOL (19th Century)

Rebecca of the well (1800-1810), water color, found in Bridgeport, Conn.

ANTHONY ANGAROLA (1893-1929)

b. Chicago, 1893. Italian parentage. Studied in Chicago. Successful as a teacher and lecturer. Headed Department of Drawing and Painting, Minneapolis School of Art from 1922. Received Guggenheim fellowship for travel abroad, 1928. Mystical compositions. Serious and interesting experiments in American field of art. Died, 1929.

Christ driving the money changers from the temple.

Christ healing the sick.

Lazarus, Art Institute of Chicago.

EDWARD ARMITAGE (1817-1896)

b. London, 1817. Studied in Paris, Beaux-Arts School under Delaroche. Became a painter of history, and from 1860 devoted himself entirely to religious subjects. Elected Royal Academy, 1872. Died, Cambridge Wells, 1896. Benett: Dictionary of Painters.

The banquet of Esther.

Christ and the pharisees.

Christ calling John and James.

(The) Destruction of Sodom.

Herod's birthday feast, London, Guild Hall Art Gallery.

Moses breaking the tablets.

Remorse of Judas, London, National Gallery.

Samson.

Samson in prison, Leeds, (Eng.) Museum

THOMAS BALL (1819-1911) American (see Sculptor)

Christ in the temple with the doctors, Art Union of New York.

ROBERT ANNING BELL (1863-)

b. London, 1863. Painter, modeller, designer of stained glass, mosaic, and other decorative work; illustrator. Educated, University College schools, Royal Academy schools, Westminster Art School; Morot, Italy. Elected member of Royal Academy, 1922. Address: 28 Holland Park Road, W. 14. Who's Who, 1934.

The Adoration of the Magi.

GEORGE WESLEY BELLOWES (1882-1925)

b. August 12, 1882. Graduate of Ohio State University, 1903. Went to New York, 1904; studied oil painting under Henri, Miller, and Maratta. Never left U. S., remaining in New York City except for summers spent at Monhegan and Ogunquit, Maine; Newport; Camden; Santa Fe; Carmel; and Woodstock.

The crucifixion, Mrs. George W. Bellows Collection.

WILLIAM BLAKE (1757-1827)

b. London, November 28, 1757. At 10 sent to a drawing academy; apprenticed to Ryland at 14, then to Basire. Born, bred, married, and buried a Londoner. Poet and painter. Years of creation, 1784-1800; intellectual vision, 1803-1809. Chief work of last years a series of engraved designs in illustration of the Book of Job. Died, August 12, 1827. "Life of Blake" by Alexander Gilchrist: 1863; new edition by W. G. Robertson, 1906. "The Paintings of William Blake," by Darrell Figgins.

Abraham and Isaac (drawing), Boston, Museum of Fine Arts.

Abraham and Isaac, 1797, W. G. Robertson Collection.

Adam and Eve, book illustrations, etc., Mrs. Sydney Morse Collection.

Agony in the garden, W. G. Robertson Collection.

The angel appearing to Zacharias, 1800, Miss Dodge Collection.

The angel of the Divine Presence clothing Adam and Eve with coats of skins, 1803, W. G. Robertson Collection.

The angel rolling away the stone from the sepulchre, 1808, Mrs. Sydney Morse Collection.

Ascension, 1808, W. G. Robertson Collection. *Medici*.

Bathsheba at the bath, London, National Gallery of British Art.

The brazen serpent (drawing), Boston, Museum of Fine Arts.

The betrayal, 1808, Alan Barlow, Esq. Collection.

The body of Abel found by Adam and Eve, 1799, W. G. Robertson Collection.

Burial of Moses, Mrs. Sydney Morse Collection.

By the waters of Babylon, 1806.

Christ appearing to the Apostles after the Resurrection, Gabriel Wells Collection.

Christ blessing little children, 1790, W. G. Robertson Collection.

Christ interceding for the Magdalen.

Creation of Eve, Boston, Museum of Fine Arts.

The creation of Eve (drawing), 1808, Boston, Museum of Fine Arts.

The creation of Eve (drawing), Frank Sabin Collection.

Crucifixion, W. G. Robertson Collection.

The Crucifixion (drawing), London, British Museum.

David and Goliath (drawing), Boston, Museum of Fine Arts.

The death of Ezekiel's wife, 1792, W. G. Robertson Collection.

Death of Virgin (water colour), 1803, W. G. Robertson Collection.

Egypt—Famine (drawing), Boston, Museum of Fine Arts.

Elijah in the chariot of fire, 1795, W. G. Robertson Collection.

Elohim creating Adam, 1795 (drawing), W. G. Robertson Collection.

The entombment, 1808, W. G. Robertson Collection.

- Eve* (book illustrations, drawings, etc.), W. Bateson Collection.
- Eve tempted by the serpent*, 1799, General Archibald Stirling Collection.
- The expulsion from Eden*, 1808, Boston, Museum of Fine Arts.
- Ezekiel's Vision*, Boston, Museum of Fine Arts.
- Finding of Moses*, W. G. Robertson Collection.
- Fire*, 1805, W. G. Robertson Collection.
- The flight into Egypt* (drawing), New York, Metropolitan Museum of Art.
- The four and twenty elders casting down their crowns before the divine throne*, 1805, W. G. Robertson Collection.
- God answering Job out of the whirlwind*, 1799, W. G. Robertson Collection.
- God blessing the seventh day*, 1803, W. G. Robertson Collection.
- God writing on the tables of the covenant*, 1806, Edinburgh, National Gallery.
- Head of Solomon* (drawing), Sir Robert Witt Collection.
- Infant Jesus riding on a lamb*, 1800, General Archibald Stirling Collection.
- The infant Jesus praying*, Mrs. Sydney Morse Collection.
- Medici*.
- Into Egypt*, W. G. Robertson Collection.
- Jacob's ladder*, W. G. Robertson Collection.
- Job* (illustrations for the Book of Job).
- Job and his daughters* (drawing), Gabriel Wells Collection.
- Job's complaint* (drawing), W. G. Robertson Collection.
- Joseph making himself known*, Cambridge, (Eng.) Fitzwilliam Museum.
- Joseph's brethren bowing before him*, Cambridge, (Eng.) Fitzwilliam Museum.
- Lamech and his two wives*, 1795, W. G. Robertson.
- Last judgment*, 1808, Lord Leconfield Collection.
- Mary Magdalen washing the feet of Jesus*, Tindell, Edgear Collection.
- Michael and Satan*, 1805, Cambridge, (Mass.) Fogg.
- Nativity*, 1800, Sydney Morse Collection.
- Nebuchadnezzar*, 1795.
- Plague*, 1805, Boston, Museum of Fine Arts.
- Pestilence—The death of the first-born*, 1805, Boston Museum of Fine Arts.
- The procession from Calvary*, London, National Gallery.
- The river of life*, 1805, W. G. Robertson Collection.
- Ruth and Naomi*, W. G. Robertson Collection.
- Sacrifice of Isaac*, W. G. Robertson Collection.
- The sacrifice of Jephthah's daughter*, 1803, W. G. Robertson Collection.
- Samson breaking his bonds*, J. Leslie Field Collection.
- Samson subdued*, 1805, W. G. Robertson Collection.
- Satan exulting over Eve* (drawing), 1795, W. Bateson, Esq. Collection.
- Satan in his original glory*, W. G. Robertson Collection.
- Satan smiting Job with sore boils*, London, National Gallery, Millbank.
- Seven angels pouring vials of the wrath of God upon the earth*, Worcester, Worcester Art Museum.
- She shall be called woman* (drawing), New York, Metropolitan Museum of Art.
- Soldiers casting lots for Christ's garments*, 1800, W. G. Robertson Collection.
- The stoning of Achan*, Miss Carthew Collection.
- Temptation*, 1808 (water colour), W. G. Robertson Collection.
- The temptation of Eve*, 1808 (water colour), Boston, Museum of Fine Arts.
- Three Marys at the sepulchre*, W. G. Robertson Collection.
- The valley of dry bones*, Harvard University, Fogg Art Museum.
- Vision of Ezekiel*, W. G. Robertson Collection.
- The wise and foolish virgins* (drawing), New York, Metropolitan Art Museum.
- Wise and foolish virgins*, 1822 (water colour), Miss Carthew Collection.
- Woman taken in adultery* (drawings, water colour), Boston, Museum of Fine Arts.
- EDWIN HOWLAND BLASHFIELD (1848—)
b. New York, December 15, 1848. Studied in Paris, 1867, under Bonnat, Gerome, and Chapu. Exhibited Paris Salon, Royal Academy. Returned to America, 1881. Decorated great central dome, Library of Congress. Elected member of National Academy, 1888. Has done mosaics, windows, and murals in many churches.
- Ave Maria Virgo*, Chappaqua, Episcopalian Church.
- Mosaic*, Washington, D.C., Church of St. Matthew.
- MAX BOHM (1861-1923)
b. Cleveland, January 21, 1861. Studied Cleveland Art School, the Louvre, and Academie Julien. Early work, marines. Paintings included in Luxembourg, Metropolitan, National Gallery at Washington, Boston, Detroit, and Minneapolis Museums. Died, Provincetown, September 19, 1923.
- Suffer little children to come unto me*, Mrs. J. M. Long-year Collection.
- HERCULES BRABAZON (1821-1906)
b. Paris, November 27, 1821. Examples of work at National Gallery of British Art, and Metropolitan Museum of Art. Died, Oakland, Battle, England, May 15, 1906.
- Coronation*.
- FRANK BRANGWYN (1867—)
b. Bruges, May 13, 1867. Worked in studio of William Morris. Traveled much to the east, being greatly influenced by his love of Oriental decorative art. Has made many designs for book decorations and stained glass. Elected member Royal Academy, 1904.
- Crucifixion* (drawing).
- Man's conquest of the physical world* (Sermon on the mount) (murals), New York, Rockefeller Center.
- St. John the Baptist*, Stuttgart Galleries.
- Susannah and the elders*.
- IRLAM BRIGGS (British)
The Workshop at Nazareth.
- BRITISH SCHOOL—15th century
Annunciation and salutation, Norwich, (Eng.), St. Michael's.
- Christ bearing the cross*, Cambridge, (Eng.), Fitzwilliam Museum.
- The Crucifixion*, Norwich, St. Michael's.

Last judgment, Wenhaston, (Eng.), Vicar and Churchwardens.

Resurrection with saints, Romsey Abbey.

The Virgin in glory, c.1487, Llandaff Cathedral, Wales.

BRITISH SCHOOL—18th century (attributed to)

Joseph and Potiphar's wife.

BRITISH SCHOOL

The Betrayal, Norwich, (Eng.), St. Michael's.

Christ blessing (altar front), Christiana, National Gallery.

Christ enthroned and blessing, Axebridge, Somerset, (Eng.), Church of St. John the Baptist.

Crucifixion (mediaeval painted panel), Thomas Grosvenor Collection.

Crucifixion (altar front from Kinsarvik, Hardanger, Norway), Bergen Museum.

The Crucifixion, Viscount Lee Collection.

The Crucifixion, Norwich Cathedral.

Israel's Sacrifice, A. Mellville Collection.

WILLIAM A. E. BROMLEY (1769-1842)

b. Carisbrooke, Isle of Wight, October 22, 1769. Apprenticed to an engraver, London. Early works were some of the plates for Macklin's Bible. Employed by British Museum in engraving the Elgin Marbles. Died, 1842.

Crucifixion (water colour), 1814, London, Victoria and Albert Museum, *Frick*.

FORD MADDOX BROWN (1821-1893) British

b. Calais, April 16, 1821. Studied early in Bruges and Antwerp. Founder of Pre-Raphaelite School. One of last historical painters of England. Influenced Rossetti and Holman Hunt. Died, 1893. "Ford Maddox Brown: A Record of His Life and Work," by Hueffer, 1896.

Christ washing Peter's feet, 1851-52, London, National Gallery, *Medici, Brown's*.

Coat of many colors, London, Victoria and Albert Museum.

Ehud kills Eglon.

Elijah and the widow's son, London, Victoria and Albert Museum.

Entombment.

Jacob and Joseph's coat.

The supper at Emmaus (water colour), 1876.

HENRI BURKHARD (1892-) American

b. New York City, February 17, 1892. Pupil, Art Students League; studied in Paris. Represented in Whitney Museum, N. Y. C.

Supper at Emmaus, 1932, Whitney Museum of American Art.

SIR EDWARD BURNE BURNE-JONES (1833-1898)

b. Birmingham, August 28, 1833. Destined for the church, retaining through life his interest in classical subjects. Left college and worked under Rossetti; his influence felt in the field of decorative design. Many stained glass windows, reliefs in metal, tiles, gesso-work, cartoons for tapestries, etc. Made a baronet, 1894. Died, June 17, 1898. "Five Great Painters of the Victorian Era," by Sir Wyke Baylis.

Adoration of the Magi (water color), Manchester Art School.

Angels leading a Shepherd and a King.

Annunciation, Earl of Carlisle Collection.

Annunciation, E. Flower Collection.

Annunciation, London, National Gallery of Art.

Christ and the Samaritan woman (stained glass), London, St. Peter's, Vere Street.

Christ on the tree of life (mosaic), Rome, American church.

Christ sitting in judgment, Messrs, Dowdeswell & Dowdeswell.

Days of Creation, 1877, Alexander Henderson Collection. *Brown's, Perry*.

Dies Domini

King David instructing Solomon concerning the building of the temple (Arras tapestry), Miss May Morris Collection.

The marriage at Cana (stained glass), Biarritz, France.

Mary Magdalene at the sepulchre, *Perry* ("Holy women at the tomb").

Mary Magdalene in the tomb.

Morning of Resurrection.

Nativity, Torquay, England.

Nativity.

On the way to Jerusalem, *Emery*.

Pentecost (drawing).

Star of Bethlehem, 1891, Birmingham, Corporation Art Gallery.

Uriel (mosaic), Rome, American Protestant Church.

Worship of the Magi. *Emery, Perry*.

WILLIAM SHAKESPEARE BURTON (1830-1916) British

b. 1830. Student of Royal Academy. Singular power and originality. Died, 1916.

World's gratitude (*Ecce Homo*).

BYRON BURROUGHS (1869-1934)

b. Hyde Park, Massachusetts, September 8, 1869. Studied Art Students League, Paris, and Florence. Curator of paintings, Metropolitan Museum. Died, November 16, 1934.

The Holy Women at the sepulchre.

JOSEPH H. BUSH (1794-1865)

b. Frankfort, Kentucky, 1794. Of German descent. Student of Sully at 17. Opened studio two years later in Frankfort, passing winters at Natchez and New Orleans. Died, Lexington, Kentucky, 1865.

Madonna of the chair (copy after Raphael), Mrs. Edgar Vaughan Collection.

PHILIP HERMOGENES CALDERON (1833-1898)

b. Poitiers, 1833. Spanish father, French mother. Received his education, London. Elected to Royal Academy, 1867. Died, 1898.

Flight of Hagar.

Ruth and Naomi, Liverpool, Walker Art Gallery. *Brown, Colonial*.

EMIL CARLSEN (1853-1932)

b. Copenhagen, 1853. Came to United States in 1872. Elected to National Academy, 1906. Died, 1932.

Christ and the fishermen.

Miraculous draught, Chicago, Art Institute.

THOMAS COLE (1801-1848)

b. Bottom-le-Moor, Lancashire, England, February 1, 1801. Family came to Philadelphia, 1819. First worked at portraiture, gradually turning to landscapes. Fame spread like wild-fire. Painted from nature and traveled greatly, dividing his time between study of nature and composition of pictures, which were becoming more abstractly religious in character. Commenced a series, "The Cross and the World," but died at Catskill, February 11, 1848. Was called the founder of the early school of American landscape painters.

The angels appearing to the shepherds, Boston, Atheneum.
The expulsion from Eden, Boston Atheneum or Metropolitan Museum, N.Y.
The garden of Eden.

MAY LOUISE GREVILLE COOKSEY (1878-)

b. Birmingham, November 7, 1878. Ecclesiastical artist, etcher, and painter. Studied under Bridges, Liverpool. Traveled and studied in Italy, 1903, and since has executed Biblical pictures, including in 1908, 5 pictures for the Church of "Our Lady, Star of the Sea" in Searforth, Eng.

The Annunciation, Searforth, Church of "Our Lady, Star of the Sea."

Finding in the temple, Searforth, Church of "Our Lady, Star of the Sea."

Flight into Egypt, Searforth, Church of "Our Lady, Star of the Sea."

Marriage feast of Cana, Searforth, Church of "Our Lady, Star of the Sea."

JOHN SINGLETON COPLEY (1738-1815)

b. Boston, Mass., 1738. Went to Rome, 1774; thence to England, 1775. Admitted to Royal Academy, 1783. Copley appears to greatest advantage in his portraits. His success in historical painting is due to painstaking efforts to obtain good likenesses and correct accessories. Died, England, September 9, 1815. "Life and Works of J. S. Copley," by F. W. Bayley. 1915.

Hagar and Ishmael.

The Nativity.

The Resurrection.

The sacrifice of Abraham.

St. Jerome (copy after Correggio).

Samuel and Eli.

Saul reproved by Samuel.

The tribute money, Royal Academy.

RICHARD COSWAY (1742-1821)

b. Tiverton, Devonshire, 1740 or 1742. Went to London before he was 12 to study drawing. Admitted to Royal Academy, 1771. Miniature painter. One of the most popular artists of the day. Showed a decided tendency to mysticism. Died, Edgeware, July 4, 1821.

The calling of Samuel.

FRANK CADOGAN COWPER (1877-)

b. Wicken Rectory, Northamptonshire, October 16, 1877. Studied under E. A. Abbey. Has also painted many portraits.

Good Samaritan.

The Nativity morning.

KENYON COX (1856-1919)

b. Warren, Ohio, October 27, 1856. Studied in Paris from 1877 to 1882. A successful teacher—early turned from pictures of classic nudes to mural decorative work. Friezes at Appellate Court, N. Y. C.; Library of Congress, Washington; Bowdoin College; Capitol, St. Paul. Also successful writer on art topics. Died, March 17, 1919.

Annunciation, 1901.

Christ, Cleveland, Museum of Art.

JOHN S. CUTHBERT British

Mount of Olives, engraved by Richard Josey.

J. STEEPLE DAVIS American

Confirmation of the covenant.

Plague of boils.

Stoning of Joshua and Caleb.

The Witness stone.

HENRY GOLDEN DEARTH (1864-1918)

b. Bristol, Rhode Island, April 22, 1864. Early instruction from Horace Johnson, portrait painter. Later studied under Hebert and Morot, Paris. Work reflects influence of France. Spent winters in New York, summers in Normandy. Died, May 27, 1918.

Pieta (also entitled: *The Persian Book*).

Virgin Mary—A 15th century group, Mrs. Michael Dreicor Collection, N.Y.

WILLIAM DOBSON (1610-1646)

b. London, 1610. Apprenticed to a portrait painter and acquired skill by copying Titian and Van Dyck. First English painter to distinguish himself in portrait and history. Died, 1646.

Beheading of St. John, Witton, Eng.

WILLIAM CHARLES THOMAS DOBSON (1817-1898)

b. Hamburg, 1817. Came to London, 1825. Entered Royal Academy schools, 1836. Became headmaster, School of Design, Birmingham, 1843. Went to Italy, 1845, thence to Germany. On return exhibited pictures on Scriptural subjects. Elected member of Royal Academy, 1872. Died at Ventnor, 1898.

The almsdeeds of Dorcas, Osborne, Eng., Osborne House. Brown.

The birthplace. Brown.

Christ disputing in the temple. Brown.

The good shepherd. Brown.

The happy days of Job, Coltness, Eng., H. Houldsworth Collection.

The Holy Innocents.

The Lost Piece of Silver.

Nazareth, Brown.

Peace be unto this house. Brown, Perry.

St. Paul at Philippi.

Tobias and the angel.

EDMUND DULAC (1882-) British

b. Toulouse, October 22, 1882. Studied law unwillingly two years. Attended Toulouse Art school three years. Has illustrated books since 1905. Exhibited portraits, 1904-5, Paris Salon; private exhibitions London yearly since 1907. Naturalized, 1912.

Queen of Sheba.

Salome, daughter of Herodias.

JOHN DUNCAN (1866-)

b. Dundee, 1866. Student of Celtic myth. Studied London, Dusseldorf. Works in Edinburgh. Member of Scottish Royal Academy. Pictures the New Testament stories as they might have filtered through to the western isles; scenes Highland, ornamentation on garments Celtic; the outstanding charm "the spiritual quality in the chief figures." Has done altar pieces for many churches.

The Adoration of the Magi.

WILLIAM DYCE (1806-1864)

b. Aberdeen, September 19, 1806. Graduate of Marischal College. Studied art at Royal Academy schools, Edinburgh and London. Made two prolonged visits to Rome and settled in Edinburgh in 1830. Became one of the most learned and accomplished of British painters: deeply learned in theology and patristic literature. One of the leaders of the high church movement. An accomplished musician and composer. A judge on stained glass. Head of schools of design throughout the country. Member of Royal Academy. Died, Streatham, February 14, 1864.

Christ crowned with thorns.

The daughters of Jethro defended by Moses.

The good shepherd.

Jacob and Rachel.

King Joash shooting the arrow of deliverance.

The life of Jesus Christ (fresco), Church of All Saints, Margaret Street.

The Madonna and child.

St. John leading the blessed Virgin from the tomb, London, National Gallery of Art

The Virgin mother, Osborne, Eng., Osborne House.

Virgin seated in a portico caressing the child.

The Woman of Samaria, Birmingham, Eng., Art Gallery.

THOMAS EAKINS (1844-1916)

b. Philadelphia, July 25, 1844. Painter, sculptor, and teacher. Studied Beaux-Arts, Paris, under Gerome and Monnat. Returned to Philadelphia in 1870. Studied anatomy at Jefferson Medical College. Became Dean of Pennsylvania Academy of Fine Arts. Modelled the heroic "Prophets" for the Witherspoon Building, Philadelphia. Died, 1916.

The Crucifixion, 1880, Philadelphia, Pennsylvania Museum of Art.

SIR CHARLES LOCK EASTLAKE (1793-1865)

b. Plymouth, November 17, 1793. Resolved to become an historical painter. Traveled through Italy and Greece remaining in Rome fourteen years. Elected Royal Academy, 1830. Years 1830-1840 most productive in works of note. In 1850 elected President of Royal Academy; also Director, National Gallery. Died, Pisa, December 24, 1865.

Christ blessing little children, 1839, Manchester, England.

Christ lamenting over Jerusalem, 1841, London, National Gallery. Brown.

Christ restoring life to the daughter of Jairus, 1812.

The good Samaritan.

Hagar and Ishmael, 1843.

JACOB EPSTEIN (see Sculptors)

Benaiah, 1932, one of series of Old Testament drawings.

WILLIAM ETTY (1787-1849)

b. York, March 10, 1787. Apprenticed to a printer but always thought to be a painter. 1805 to London. Studied at Royal Academy. First exhibit, 1811. Italy 1816. Recognized about 1820. Life of perpetual work—"painted with fury of a devil and sweetness of an angel." Died, York, November 13, 1849.

Benaiah, David's lieutenant.

Christ appearing to Mary Magdalen after the resurrection London, National Gallery of British Art.

The foolish virgins.

Madonna and child with saint: after Van Dyck, Earl of Northbrook Collection.

Return of the Prodigal Son.

GEORGE WHITING FLAGG (1816-1897)

b. New Haven, Conn., June 26, 1816. Nephew of Washington Allston; became his pupil. 1834 studied in London, Paris, Italy. Elected National Academy, 1851. Went to England in 1861 for five years. Exhibited little after 1867. Retired to Nantucket, 1879. Work was purely ideal. Died, January 5, 1897.

The good Samaritan.

Jacob and Rachel at the well.

JARED BRADLEY FLAGG (1820-1899)

b. New Haven, Conn., June 16, 1820. Brother of George W. Flagg, nephew of Washington Allston. Trained in art at 16. Settled in Hartford becoming prominent as a portrait painter. Moved to N. Y., 1849, studying theology. Ordained priest in Protestant Episcopal Church in 1855. Gave up ministerial service, 1863. Had continued painting. Best known as portraitist; also painted ideal pictures. Contributed, "Life and Letters of Washington Allston." Died, September 25, 1899.

Paul before Felix, 1850.

MAURICE FROMKES (1872-) American

b. Russia, 1872. Brought to America, 1880. Studied Cooper Union, and National Academy of Design. Traveled in Italy. Portrait painter.

Virgin and Child.

ISAAC FULLER (1606-1672) British

b. 1606. Studied in Paris. Much employed in decorative painting. Invented new method of colors being melted with hot iron. Also skilled as an etcher and a portraitist. Died, 1672.

The Israelites gathering manna (altar piece), Wadham College, Oxford, England.

The last supper between Abraham and Melchizedek (altar piece), Wadham College, Oxford, England.

The Resurrection, Oxford, All Souls College.

ARTHUR P. GARRATT (1873-)

b. London, July 17, 1873. Educated City of London schools. Spent many years in United States painting portraits.

Christ of the column.

FREDERICK GOODALL (1822-1904)

b. London, September 17, 1822. Elected Royal Academy, 1863. Represented in Tate Gallery; Victoria and Albert Museum; Walker Art Gallery, Liverpool; Manchester; Glasgow; Bristol; Hamburg; etc. Died, London, July 29, 1904.

Poor mother's offering.

Rebecca, Perry.

ANDREW CARRICK GOW (1848-1920)

b. London, June 18, 1848. Scottish descent. One of the better known portraiters of history. Died, London, February 1, 1920.

Elijah.

BENJAMIN GREENSTEIN, American

The temptation of Eve, Fogg Art Museum, Cambridge, Mass.

MAURICE GREIFFENHAGEN (1862-) British

b. December 15, 1862. Studied, Royal Academy. Elected Associate member Royal Academy, 1916. Headmaster, Life Department, Glasgow School of Arts since 1906. Has done much illustration.

Pool of Bethesda, 1927.

The sons of God saw the daughters of men that they were fair, Ghent, Municipal Museum.

JULES GUERIN (1866-) American

b. St. Louis, 1866. Studied with Benjamin Constant and Jean Paul Laurens in Paris. Elected Associate Member of National Academy of New York. Executed decoration in the Lincoln Memorial, Washington, and the Pennsylvania Railroad Station, N. Y.

The pyramids of Gizeh (The Flight into Egypt), 1908.

CARL GUTHERS (1844-1907) American

b. Switzerland, 1844, at Schoefland. Came to America in 1851; took art training. Went to Paris, 1868. Work was mural, portrait, and genre subjects. His murals in Library of Congress. Died, Washington, 1907.

The first Sabbath day.

ARTHUR HACKER (1858-1919)

b. London, September 25, 1858. Student Royal Academy, 1876; Paris under Bonnat, 1880. Very popular—well represented in most galleries of England and America. Died, 1919.

Annunciation, London, National Gallery.

Christ and the Magdalen.

Cry of Egypt.

Flight from Bethlehem.

GEORGE HENRY HARLOW (1787-1819)

b. London, June 10, 1787. Early inclination for art. Studied under Sir Thomas Lawrence. First exhibited portraits at Royal Academy in 1805, and from then to his death. Spent 1818, 1819 in Rome. Chief excellence in his portraits. Died, 1819.

Christ healing the woman who had an issue of blood.

Transfiguration (copy after Raphael).

BENJAMIN ROBERT HAYDON (1786-1846)

b. Plymouth, January 26, 1786. Studied Royal Academy. Was first to use Elgin marbles for study. "Pure in thought and act, generous, lofty in aim—his life like his art heroic at least in scale and intention." Many financial adversities and disappointments. Constantly occupied with schemes to promote art. Lectured and taught. Died by own hand, June 22, 1846. "Life of B. R. Haydon," by Tom Taylor: 1853. His three

great works "Solomon," "Christ's Entry into Jerusalem," and "Lazarus" place him at the head of British historical painting of his time. The second named picture is his finest work.

Christ's agony in the garden, South Kensington Museum.
Christ blessing little children, Liverpool, Church of the Blind Asylum.

Christ's public entry into Jerusalem, Cincinnati, Cincinnati Art Museum.

Crucifixion.

Joseph and Mary resting on the road to Jerusalem, 1806.

The Judgment of Solomon, 1814.

Lazarus, 1822, National Gallery.

Pharaoh dismissing Moses.

Uriel and Satan, 1842.

GEORGE PETER ALEXANDER HEALEY (1808-1894)

b. Boston, July 15, 1808. Studied under Baron Gros in Paris and Rome after going to Europe in 1835. One of the most prolific and popular painters of his day. Returned to United States, 1856. Died, Chicago, June 24, 1894.

Judith with Holofernes' head, Mrs. T. Wilson Cochran Collection.

JOHN ROGERS HERBERT (1810-1890)

b. Malden in Essex, England, January 23, 1810. Went to London, 1826, studying at the Royal Academy. Portrait and historical painter. Elected member of Royal Academy, 1846. Commissioned for decoration of Houses of Parliament; the "Moses bringing the tables" marking the culminating point of his career. After becoming a Roman Catholic devoted his time almost exclusively to painting sacred subjects. Works appealed to the popular taste. Largely used in Sunday Schools and in classes, giving the artist a renown that the pictures themselves are said not fully to warrant. Died, London, March 17, 1890.

The adoration of the Magi, 1874.

The appointed hour, 1839.

Christ and the woman of Samaria, 1843.

Descent of Moses from Sinai (fresco), House of Parliament.

Human justice, House of Parliament, Peer's Robing Room.

1. *Man's fall*.

2. *Man's condemnation to labour*.

3. *The judgment of Solomon*.

4. *The visit of the Queen of Sheba*.

5. *The building of the temple*.

6. *The judgment of Daniel*.

7. *Daniel in the lion's den*.

8. *The vision of Daniel*.

9. *Moses bringing the tables of the law*.

Our Saviour subject to his parents at Nazareth, 1847.

Judith, 1863.

Restoration of the tablets.

St. John the Baptist reproving Herod.

St. Mary Magdalen at the foot of the Cross, 1873.

The sower of good seed, 1865.

The valley of Moses, 1868.

The Virgin Mary, 1860.

GUSTAVIUS HESSELIUS (1682-1755)

b. Seden, 1682. Arrived in America 1711 near Wilmington, Delaware. Was given first public art commission in the colonies, an altar piece for parish church of St. Barnabas, Prince George's County, Maryland, 1721, painting *The Last Supper*. First organ builder in America. Also painted a number of portraits. Died, Philadelphia, 1755. "Gustavus Hesselius, The Earliest Painter and Organ Builder in America," C. H. Hart, Pa., Magazine of History and Biography.

Crucifixion.

The Last Supper, 1721. Pennsylvania Museum of Art.

EUGENE HIGGINS (1874-)

b. Kansas City, Mo., February 28, 1874. Educated Beaux-Arts, Julien Academy, Paris. Elected member National Academy, 1928. Portrays poverty, and types of ruined and dissolute humanity. Awarded many medals and prizes. Well represented in museums of America, London, Paris.

Nativity.

JOSEPH HIGHMORE (1692-1780)

b. London, June 13, 1692. Student, Painters Academy, Great Queen Street. Studied anatomy under, and illustrated book of Cheselden. Moved to Lincoln's Inn Fields as practice increased. Noted for sobriety, independence, and steadfastness of judgment. Many portraits, and illustrations; also an author. Died, March, 1780, at Canterbury.

The finding of Moses.

The Good Samaritan.

Hagar and Ishmael, The Foundling Hospital.

WILLIAM HILTON (1786-1839)

b. Lincoln, June 3, 1786. Historical painter. Entered Academy schools-1806. Elected member of Royal Academy, 1818. Awarded many premiums. Well fitted as a teacher, but not successful in selling pictures. Neglect and lack of appreciation weighed heavily on him. Died, December 30, 1839.

Abraham's servant meeting Rebecca at the well.

The angel releasing Peter from prison.

Christ crowned with thorns, 1825, London, National Gallery of British Art.

Christ restoring sight to the blind.

The Crucifixion, Liverpool.

The entombment of Christ, 1811.

Lazarus.

Mary anointing the feet of Jesus, 1813.

The raising of Lazarus.

GEORGE HITCHCOCK (1850-1913)

b. Providence, R. I., September 28, 1850. Studied New York, London, and Paris. Lived much in Holland summers and Paris winters. Noted for landscapes of tulips, etc. Many awards and medals—well represented in museums. Died, Holland, August 2, 1913.

Flight into Egypt.

WILLIAM HOARE (1707-1792)

b. Eye in Sussex, England, 1706 or 1707. Portrait and history painter. Studied at Rome and spent nine years on the continent. Settled at Bath on return establishing himself as a portrait painter. Painted some altar pieces. Died, Bath, December, 1792.

Christ bearing the Cross, Cornhill, Eng., Church of St. Michael's.

Pool of Bethesda, Cornhill, Eng., Church of St. Michael's.

MALVINA HOFFMAN (1887-)

b. New York City, June 15, 1887. Studied with Rodin, Borglum, and Adams. Is a sculptor, writer and illustrator.

Four horsemen of the Apocalypse (cartoons), 1928.

WILLIAM HOGARTH (1697-1764)

b. London, November 10, 1697. Destined to lay the broad foundations of the English School. Great pictorial satirist and painter. Worked entirely in England. Died, Leicester Fields, October 26, 1764. "The Works of William Hogarth," by Trusler; "William Hogarth," by Dobson, 1893.

Christ and His disciples, c. 1740 (drawing).

The Good Samaritan, 1736, St. Bartholomew's Hospital.

Moses brought to Pharaoh's daughter.

The pool of Bethesda, 1736 (mural), St. Bartholomew's Hospital.

St. Paul before Felix, Lincoln's Inn Fields.

WILLIAM HOLE (1846-1917)

b. Salisbury, England, 1846. Studied Royal Scottish Academy. Has mural paintings in St. James's Church, Edinburgh. Died, October 22, 1917.

The Ascension: The Life of Jesus of Nazareth (series of 80 water colour pictures), 1906.

If Thou Hadst Known, O Jerusalem.

HENRY HOLIDAY (1839-1927)

b. London, June 17, 1839. Student at Royal Academy, 1854. Early impressed with imagination and beauty of Pre-Raphaelite pictures. Kindly received by Millais, Rosetti, Holman Hunt, and Burne-Jones. Time occupied with decorative work, mural painting, stained glass, mosaics, etc. as well as painting and sculpture. Died, April 16, 1927. Who's Who, 1921.

Crucifixion, stained glass window, New York, Holy Trinity.

Last supper, Kirkby, Eng., Church of St. Chad.

ARTHUR BOYD HOUGHTON (1836-1875)

b. India, 1836. First known by his clever illustrations of books. Water-colourist and also painted in oils. Contributed to the Royal Academy. Died, London, November 23, 1875.

John the Baptist rebuking Herod.

Reuben and Gad demanding land (drawing).

WILLIAM HOLMAN HUNT (1827-1910)

b. London, April 2, 1827. Studied Royal Academy schools, 1844. About 1848 with Millais, Rosetti, and others initiated the famous Pre-Raphaelite movement in art. "The Light of the World," 1854, produced the greatest effect of any religious painting of the century. Went to Syria in January, 1854, to paint scriptural subjects first hand. A second trip to Jerusalem, 1875, and commenced "The Triumph of the Innocents." Published the "History of Pre-Raphaelism," 1905. Died, London, September 12, 1910. Called the "Painter of the Christ." "The English Pre-Raphaelite Painters," by Bate.

The afterglow.

Christ found in the temple, 1860, Birmingham, England.

Brown, Perry.

Flight into Egypt.

The Light of the World, 1854, Oxford, Keble College.

Brown, Emery, Perry.

The plains of Esdraelon.

Scapegoat, 1854, Port Sunlight, Lady Lever Art Gallery.

The Shadow of Death, 1873. Brown.

The Triumph of the Innocents, 1885, Liverpool.

The Triumph of the Innocents, Birmingham.

WILLIAM MORRIS HUNT (1824-1879)

b. Brattleboro, Vermont, March 31, 1824. Studied sculpture at Rome with H. K. Brown, but in 1846 took up painting at the Academy of Düsseldorf, working afterwards for five years with Couture in Paris. Returned to the United States in 1855 and settled in Boston. Was a successful teacher and a marked influence upon American art. Died, Isle of Shoals, September 8, 1879.

The Prodigal's Return.

JOHN YOUNG HUNTER (1874-) British

b. Glasgow, 1874.

Finding of the child Moses in the basket.

GEORGE INNESS, JR. (1854-1926) American

b. Paris, France, 1854. Pupil of his father in Rome. Studied one year in Paris. Lived in Boston and New York. Resided in Montclair after 1880, but always maintained a studio in Paris. Elected to National Academy, 1899. Died, Cragmoor, New York, 1926.

The last shadow of the cross.

JOHN WESLEY JARVIS (1780-1839) American

b. South Shields, England, 1780. Brought to Philadelphia, 1785. Apprenticed to learn engraving, New York. From 1810 commenced to

spend winter in South. Successful portrait painter of prodigious facility. Typical bohemian; died in poverty. Died, January 14, 1839.

Head of Christ (copy after Guido Reni), Pittsburgh, Pa., Frank C. Morris Collection.

THOMAS JOHNSON British

English architect, genre and landscape painter, working in London, 1651-1685.

Christ addressing Mary, 1658.

GEORGE WILLIAM JOY (1844-)

b. Dublin, July 7, 1844. Studied Kensington, Royal Academy, and Paris. Served twenty-one years in Artists' Corps, representing them at Wimbledon, Bisley, etc.

Christ and a little child, Westminster, Church House.

The merchant and the pearl of great price.

JOHN LA FARGE (1835-1910)

b. New York, March 31, 1835. At six had lessons in painting. Europe, 1856, sponsored by relatives, studied with Couture, Paris. Traveled much. Back to America, 1858. Fame will rest on murals and stained glass. First American master of fusion of decorative art with architecture. Remains the great colorist and designer. Died, Providence, R. I., November 14, 1910.

Adoration of the Magi (fresco), New York, Church of the Incarnation.

The ascension (mural), New York, Church of the Ascension.

Discourse with Nicodemus (fresco), Boston, Trinity Church.

Discourse with the Samaritan woman (fresco), Boston, Trinity Church.

Halt of the wise men, Boston, Museum of Fine Arts.

Holy women at the tomb (fresco), New York, Church of St. Thomas.

Madonna, W. G. Peckham, Esq. Collection.

Moral and divine law (Moses) (mural), St. Paul, Minn., State House, Court Room, Emery.

The three kings, New York, Church of the Incarnation.

Visit of Nicodemus to Christ, Washington, National Gallery of Art.

ROBERT SCOTT LAUDER (1803-1869)

b. Edinburgh, June 25, 1803. Student Trustees' Academy, 1822-23 under A. Wilson. London, 1823-26. Elected member of Royal Scottish Academy, 1829. Painted historical pictures, consisting of Bible themes and romances of Scott. Died, Edinburgh, April 21, 1869.

Christ walking on the sea, Edinburgh Museum.

Christ teaches humility, 1848, Edinburgh Museum.

FREDERICK LEIGHTON LEIGHTON, BARON (1830-1896)

b. Scarborough, December 3, 1830. Studied drawing in Rome, 1840. Frankfurt, 1843; Florence, 1844. Artistic training mainly German, but loved Italy and Italian art. Made acquaintance of Pre-Raphaelites, 1858. Settled London, 1860. Elected Royal Academy, 1868. President of Royal Academy, 1878. Traveled Italy, Spain, Egypt. Painted some portraits; and executed a few pieces of sculpture. Died, January 25, 1896.

And the sea gave up the dead which were in it, 1892, Tate Gallery.

Cain and Abel.

David, 1865, James Leathart, Esq. Collection.

Elijah in the wilderness, 1879.

Elisba raising the son of the Shulamite, 1881, Mrs.

Dyson-Perrins Collection.

Jezebel and Abab taking possession of Naboth's vineyard.

Moses.

Rizpah, 1893.

Samson and Delilah, 1858.
Samson carrying the gates.
Samson and the lion.
The Star of Bethlehem.
Tobias and the angel.
The wise and foolish virgins (frescoes), Lyndhurst Church.

CHARLES ROBERT LESLIE (1794-1859)

b. London, October 19, 1794. Family returned to America, 1799. Attended University of Pennsylvania. Sent to London, 1811, to study painting under West and Allston. Early attempts were historical paintings, then turned to anecdotic genre. Member Royal Academy 1826, and a professor of painting there. Appointed teacher of painting at West Point, 1833, but soon returned to England. Died, London, May 5, 1859.

Christ.
Christ teaching his disciples, New York, Lenox Galleries.
Christ walking on the sea.
Mary and Martha.
The Pharisee and Publican.
Salome.

JOHN LINNELL (1792-1882)

b. London, June 16, 1792. Studied drawing early, selling chalk portraits at 10. First instruction from Benjamin West. Student Royal Academy. Trained as an engraver. Miniature painter. Mainly known in connection with landscapes which were fitting stages for his biblical pictures. Work of high merit. Studied Scriptures in original languages, and published pamphlets of biblical criticism. Died, 1882.

Christ and the woman of Samaria at Jacob's well, 1850.
Christ's appearance to the two disciples, 1835.
Covenant with Abraham.
The disobedient Prophet.
Philip baptizing the eunuch, 1840.
The supper at Emmaus, 1843.

CORWIN KNAPP LINSON (1864-)

b. Brooklyn, February 24, 1864. Pupil of Gerome and Laurens, Paris. Returned U. S. 1901. Illustrator for Century, Scribner's, Cosmopolitan, etc. Designer of five memorial windows, Baptist Temple, Brooklyn.

The calling of four disciples.
Jesus and the Samaritan woman.
Jesus in the synagogue at Nazareth.
The Prodigal's return.
The temptation.

EDWIN LONGSDEN LONG (1829-1891)

b. Bath, July 12, 1829. Studied London, British Museum. Practised first as a portrait painter. Influenced by a trip to Spain. His pictures appealed to the religious sentiment of the public and met with great success. Died, Hampstead, May 15, 1891.

Anno Domini.
Diana and Christ.
Parable of the Sower.

W. H. MARGETSON (1861-)

b. Denmark Hill, S. E., England, December, 1861. Educated Dulwich College; Royal Academy schools.

The First Noel.

JOHN MARTIN (1789-1854)

b. Hayden Bridge, July 19, 1789. Came to London, 1806. Diligent student of perspective and architecture. Popularity of works led to his being engaged in the illustration of books. Power of his imagination great and poetic. Once ranked among greatest geniuses of all time—reputation has decreased. Died, Isle of Man, February 17, 1854.

Ascens of Elijah.
Adam's first sight of Eve, 1813.

Belshazzar's Feast, 1829.
Burning bush.
Christ tempted in the wilderness.
The death of Jacob, 1839.
The death of Moses, 1839.
Deluge, 1837.
Eve of the deluge, 1840.
The fall of Nineveh.
Fall of Babylon, 1819.
Fall of the walls of Jericho.
The first Rainbow.
Garden of Eden.

Joshua commanding the sun to stand still.
Moses dividing the water, 1832, T. Balston Collection.
Pharaoh's hosts in the Red Sea, 1832, T. Balston Collection.
The plague of hail.
Red Sea miracle.
The Spirit on the face of the waters.

M. HILDRETH MEIERE American

b. New York City. Studied art Florence, Italy, New York, and San Francisco. Mural painter.

Reredos, Cranbrook, Michigan, Christ Church.
Reredos, Mt. Kisco, N. Y., St. Mark's.
Reredos, Providence, R. I., St. Martin's.
Reredos, Beverly Farms, Mass., St. John's.
Reredos, New Haven, Conn., St. Paul's.

ARTHUR MELVILLE (1855-)

b. East Linton, Scotland, April 10, 1855. Pupil of J. Campbell Noble, Edinburgh, and Academy Julien, Paris. Traveled 1881-82 Egypt, India, Persia; 1884, Spain. Working in Edinburgh and London, since 1897, Wiley. Scenes of the Orient in bold, impressionistic technic.

Death of Achan and his family.
Jephthah met by his daughter.
The True Vine. Brown.

SIR JOHN EVERETT MILLAIS (1829-1896)

b. Southampton, June 8, 1829. Sketched when a lad. Went to London, 1838. Attended Royal Academy, 1840. In 1848 with Holman Hunt initiated Pre-Raphaelite movement joined by Rossetti. Championed by Ruskin. 1860-69, illustrations. Elected Royal Academy, 1863. Last twenty-five years paintings of nature and portraits. On death of Lord Leighton elected President of Royal Academy, 1896. One of greatest painters of his time. Died, August 13, 1896. "Life and Letters of Sir John E. Millais," by J. G. Millais, 1899.

Christ in the house of his parents (The carpenter's shop), 1850, London, National Gallery. *Medici*.
Death of Stephen, London, Tate Gallery.
Esther.

Jephthah's daughter, Lord Armstrong Collection.
The parable of the lost coin. Brown, Perry.
The parable of the tares, 1865, E. M. Denny Collection.
The return of the dove to the ark, 1851.
The tribe of Benjamin carrying off the daughters of Shiloh.
"Victory, O Lord," 1871, Manchester, Eng., City Art Gallery.
Virgin Mary (drawing after Correggio), Birmingham, Eng., Corporation Art Gallery.

ALBERT JOSEPH MOORE (1841-1893)

b. York, September 4, 1841, youngest son of the artist, William Moore. Pupil Royal Academy schools. Spirit of his art essentially classic. Chief charm in draperies. Died, Westminster, September 25, 1893.

Elijah's sacrifice, 1863, James Leathart Collection.
The feeding of the five thousand, 1866 (mural), Rochdale, St. Alban's Church.
Last supper (design for altar-piece), L'Anson and Sons Collection.
The Shulamite relating to her maidens the glories of King Solomon, 1866, Philip Rathbone Collection.

HERBERT MOORE American contemporary
The Good Samaritan, 1912.
The Prodigal Son, 1912.

HARRY MORLEY (1881-)
 b. Leicester, April 5, 1881. Student Royal College of Art, London. Frequenting in Italy, 1904 to 1914. Paris, 1908.
The marriage feast at Cana.

OSWALD MOSER (1874-)
 b. London, November 28, 1874. Studied St. John's Wood Art School. Oil and water colour.
Dixie.
The last supper (rededos), Blagden Church.

ROBERT LOFTIN NEWMAN (1827-1912)
 b. Richmond, Virginia, November 10, 1827. As a youth read much about art. Went to Europe in 1850, studied a short while under Couture, Paris. Formed acquaintance William M. Hunt and Millet in 1854 during second trip to France. Went to Barbizon. Civil war service, and then worked in Baltimore and New York. Called the American Diaz on account of poetic coloring. Died, New York, March 31, 1912.

Christ and his disciples, John F. Braun Collection, Merion, Pa.
The flight into Egypt, John F. Braun Collection, Merion, Pa.

FRANCIS NEWTON American contemporary
 b. Lake George, New York. Pupil of Howard Pyle; Colarossi Academy, Paris.
Healing of the leper (stained glass window), Milwaukee, St. John's Cathedral.

JAMES NORTHCOTE (1746-1831)
 b. Plymouth, October 22, 1746. Apprenticed to his father, a watchmaker, until 1769 when he started as a portrait painter. Pupil of Reynolds, London, and Royal Academy, 1773. Italy, 1775, returning in 3 years. Rival of Opie. Elected member of Royal Academy, 1787. Died, Argyll Place, July 13, 1831.

Angel opposing Balaam.
Agony in the garden.
Entombment.
Jaël kills Sisera, 1787, Royal Academy.

A. T. NOWELL British
Expulsion from Eden, Liverpool, Walker Art Gallery.

VIOLET OAKLEY (1874-)
 b. New York, 1874. Pupil, Art Student's League. Studied with Howard Pyle, and also in Paris. Designer of mural decorations. Home in Philadelphia.

The ascension (mosaic), New York, Church of All Angels.
Scenes of the Apostles (triptych), Vassar College.
Virgin and Child.

BEATRICE OFFOR British contemporary
Once in Holy David's city.

ISAAC OLIVER British (1556-1617)
 b. probably Rouen about 1556. Miniature painter, and also larger pictures in oils. Died, Blackfriars, October 2, 1617.

The entombment of Christ (unfinished), Royal Collection
Holy Family, London, British Museum.
St. John the Baptist.

HERBERT ARNOULD OLIVIER (1861-)
 b. Battle, September 9, 1861. Education, Sherbourne. First exhibited at Burlington House, 1881. Won Creswick prize, Royal Academy, 1882. Portrait painter.

Easter Morn

JOHN OPIE (1761-1807)
 b. St. Agnes, near Truro, in Cornwall, May, 1761. Showed an early taste for art. First introduced to London as "The Cornish Wonder," a self-taught genius, by Dr. Walcott (Peter Pindar). Northcote is said to have quoted, "Other artists paint to live; Opie lives to paint." In 1786 exhibited first important historical subject, from then on alternating portraiture and historical work. "His productions distinguished by breadth of handling and a certain rude vigor, individuality and freshness. They are wanting in grace, elegance, and poetic feeling." Died, London, April 19, 1807. "Opie and His Works," by John Jope Rogers, London: 1878.

The calling of Samuel.
Christ healing the woman on the Sabbath Day.
The infant Moses treading on Pharaoh's crown.
Jephthah's rash vow.
The Crucifixion, Devon, Cornworthy Church.
Death of Sapphira.
Eli reaching Samuel.
Joseph sold by his brethren.
Judith attiring.
The Lord of the vineyard.
The presentation in the temple.
Prophet raising the sick child.
Rizpah watching by the bodies of Saul's sons.
The sacrifice of Jephthah's daughter.
Saul expelling the evil spirit from the damsel of Philippi.
Samuel.
Samuel and Eli.

SIR WILLIAM ORPEN (1878-1931)
 b. Stillorgan County, Ireland, November 27, 1878. Educated Dublin Metropolitan School, 1890-1897; Slade School, 1897-1899. Elected member of Royal Academy, 1919. Great exhibition of war paintings, 1918. Died, London, September 29, 1931.

Samson and Delilah (drawings), Professor Henry Tonks Collection.

WILLIAM PARRY (1742-1791)
 b. about 1742, son of John Parry, the blind Welsh harpist. Pupil of Sir Joshua Reynolds; studied in Rome also. Elected Associate of Royal Academy, 1776. Spent last few years in Rome. Died, England, February 13, 1791.

Transfiguration (copy after Raphael).

CHARLES SPRAGUE PEARCE (1851-1914) American
 b. Boston, October 13, 1851. Studied with Bonnat, Paris, 1873, for three years. Spent winters in Italy, So. France, Egypt, Algiers, or Nubia. Lived Auvers-sur-Oise for more than thirty years. Specialty, pictorial representation of peasant life, some Oriental scenes, Bible subjects, and a few portraits. Died, Auvers-sur-Oise, May 18, 1914.

The Annunciation.
Beheading of St. John the Baptist, 1881, Chicago, Art Institute.

HENRY PELHAM (1748-1806) American
 b. Boston, February 14, 1748 or 1749. Half-brother of John S. Copley. Loyalist, left Boston for London, 1776. Painted some miniatures, and a "Plan of Boston." In London taught drawing, perspective, geography, and astronomy. Went to Ireland; a civil engineer and cartographer. His maps are important documents of Irish history. Died, Ireland, 1806.

The finding of Moses, 1777.

JAMES PENROSE-DOYLE (1864-1932) British

b. Michaelstown, 1864. Educated Kendall School; Royal Academy. Elected Associate of Royal Academy, 1904. Died Bognor Regis, January 2, 1932.

The Good Samaritan.

Hagar and Ishmael in the wilderness.

GLYN WARREN PHILPOT (1884-)

b. 1884. Educated Lambeth School of Art; Paris with Laurens. Elected to Royal Academy, 1923.

Flight into Egypt, P. & D. Colnaghi Collection.

The three kings, Baltimore, Museum of Art.

FREDERICK RICHARD PICKERSGILL (1820-1900)

b. London, September 25, 1820. Influenced by W. Etty. Died, Isle of Wight, December 20, 1900.

The ark of the Jordan.

Rahab hides the spies.

HENRY RANKIN POORE (1859-)

b. Newark, New Jersey, March 21, 1859. Studied Philadelphia, New York, and Paris. Graduate of University of Pennsylvania. Specialty, combination of figures and animals. Author. Home Orange, New Jersey.

Night of the nativity, Buffalo, Fine Arts Museum.

SIR EDWARD JOHN POYNTER (1836-1919)

b. Paris, March 20, 1836. Studied art in England and Paris, and exhibited his first picture at the Royal Academy in 1861. Elected to the Academy, 1876. Practised freely in fresco, mosaic, stained glass, pottery, tile-work; designing many church windows, murals, etc. Principal, Royal College of Art. Director, National Gallery. President, Royal Academy, 1896. Baronet, 1902. Frescoes, St. Stephen's Dulwich. 30 designs, Waltham Abbey Church. St. George and St. David panels, Palace of Westminster. Also elected Royal Society of Painters in Water Colours, 1883. Died, London, July 26, 1919. "Sir E. J. Poynter, P.R.A.: His Life and Work," by Cosmo Monkhouse, 1897.

Building the treasure cities (Israel in Egypt), 1867, J. C. Hawkshaw Collection.

Dance of Miriam.

Joseph before Pharaoh.

Joseph introducing Jacob to Pharaoh, William Cotart, Esq. Collection.

The meeting of Solomon and the Queen of Sheba, 1891.

Moses and Aaron before Pharaoh.

Moses in the desert.

MATTHEW PRATT (1734-1805)

b. Philadelphia, September 23, 1734. Apprenticed to uncle, James Claypool, a painter. Trading voyage to Jamaica, 1757. Trip to England, 1764, remaining four years and studying with West. Reopened in Philadelphia, 1768. Ranks with English contemporaries, Allan Ramsay, and Richard Wilson. Color refined and delicate. Died, Philadelphia, January 9, 1805.

Madonna with St. Jerome (copy after Correggio), Clarence Van Dyke Tiers Collection, Oakmont, Pa.

ERNEST PROCTER (1900-)

b. Northumberland, 1900. Oil painter of Oriental subjects. Educated, Bootham, York; Newlyn; Paris. Working London.

Pieta.

AUSTIN PURVES, JR. (1900-)

b. Philadelphia, December 31, 1900. Pupil of Daniel Garber; Baudouin, Paris. Member of National Society of Mural Painters. Director, Studio of Design, R. H. Macy & Co., N. Y.

Nativity, Duluth, St. Paul's Church.

SIR JOSHUA REYNOLDS (1723-1792)

b. Plympton Earl, in Devonshire, July 16, 1723. Apprenticed to portrait painter, Hudson, at 17, London. 1749 to 1752 travelling Cadiz, Gibraltar, Algiers, Minorca, and Rome. Established in London, 1752. Most prominent figure in English school of painting. 1868 Royal Academy founded and Reynolds was first President. As a painter he stands, with Gainsborough, just behind the first rank, ranking equally with Rubens, Rembrandt, Titian, Correggio, Veronese and Turner. Greatest portrait painter that England has produced. Keynote of his whole life was his art. Died, February 23, 1792. "Memoirs of Sir Joshua Reynolds," by Northcote, 1813. "A History of the Work of Sir Joshua Reynolds," by Graves & Cronin.

*(The) Calling of Samuel*¹, Dulwich, Dulwich Picture Gallery.

Holy Family, London, National Gallery. *Medici.*

The Holy Family, San Marino, Calif., Huntington Library and Art Gallery.

Holy Family (copy of picture in National Gallery), Boston, E. E. Zimmerman.

The Infant Samuel, London, National Gallery. *Frick. Medici, Perry.*

Nativity (stained glass window), Oxford, New College Chapel.

Sujet religieux.

GEORGE RICHMOND (1809-1896)

b. Brompton, March 28, 1809. At 15 became student Royal Academy. Followed William Blake's guidance and inspiration. 1828, Paris; 1831 adopted portraiture as means of livelihood. 1837, Italy, studying and copying subjects in Sistine Chapel. 1840 returned to England. Elected member of Royal Academy, 1866. Died, March 17, 1896.

Abel and the shepherd, 1825

Christ and the Samaritan woman, 1825, London, National Gallery.

The journey to Emmaus.

HENRY JAMES RICHTER (1772-1857)

b. London, March 8, 1772. Pupil, Thomas Stothard. At age of 16 exhibited two landscapes at Royal Academy. Student of Royal Academy, 1790. Also a student of metaphysical philosophy—an intimate friend of William Blake. Died, London, April 8, 1857.

Christ giving sight to the blind, 1812, Purchased by British Institution.

CHARLES RICKETTS (1866-1931)

b. Geneva, October 2, 1866. Painter, sculptor, engraver, writer on art. Founder of the Vale Press. The Parables strongly appealed to him. Elected Royal Academy. Died, 1931.

The betrayal, Gordon Bottomley, Esq.

Christ before the people, Lady Davis.

The descent from the Cross, Sweden, Public Collection.

The Good Samaritan, T. Sturge Moore Collection.

Heliodorus driven from the temple, Sir Hutcheson Poë Collection.

Jephtah's daughter.

The Parable of the Vineyard.

The Resurrection.

Salome.

The Samaritan at the inn door (woodcut).

The Samaritan at the inn door (oils).

¹Hannah More (1833), the novelist and essayist, wrote, "Sir Joshua tells me that he is exceedingly mortified when he shows this picture to some of the great—they ask him who Samuel was. I told him he must get somebody to make an oratorio of Samuel, and then it would not be vulgar to confess they know something about him. . . I told him that I hope the poets and painters will at last bring the Bible into fashion, and that people will get to like it from taste, though they are insensible to its spirit and afraid of its doctrines."

BRITON RIVIERE (1840-1920) British
 b. 1840. A painter of animals. Elected Royal Academy, 1881. Died, 1920.
Daniel in the lion's den, Liverpool. *Perry*.
Nimrod, Manchester, Whitworth Institute.

BOARDMAN ROBINSON (1876-) American
 b. Somerset, N. S., September 6, 1876. Educated Canada and England, Massachusetts Normal Art School, École des Beaux-Arts, Paris. After six years in Paris and San Francisco settled in New York. Worked for Morning Telegraph, N. Y. Tribune, Metropolitan Magazine, Harpers Weekly, London Outlook, etc. Director, Broodmoor Art Academy, Colorado Springs, since 1930. Award for mural, R.K.O. Bldg.
Sermon on the mount, Eugene Schoen, Inc., N. Y.

THOMAS MATTHEWS ROOKE (1842-)
 b. Marylebone, 1842. Educated schools of South Kensington Museum and Royal Academy. Works represented Tate, Birmingham, Sheffield, etc., galleries. One of Pre-Raphaelite school—worked as assistant to Burne-Jones at one time. Canvases are as vivid as Holman Hunt's. Has keen sense of the beautiful. "The English Pre-Raphaelite Painters," by Percy H. Bates, London: 1899.

Death of Ahab, 1878.

Elijah, Ahab and Jezebel in the vineyard of Naboth, the Jezreelite, 1876.
The nativity.
The story of Ahab (six pictures), 1879.
The story of Ruth (three pieces), London, National Gallery of British Art.
The triumph of Saul and David.

DANTE GABRIEL ROSSETTI (1828-1882)
 b. London, May 12, 1828. Early displayed a marked propensity for drawing and painting. 1843, attended Cary's Art Academy, and Royal Academy Antique School, 1846. Trained as painter by Ford Madox Brown. Became acquainted with Hunt and Millais. Short trips to Paris, and Belgium. Most inspired pictorial work in decade 1850-1860. 1861 produced several fine designs for stained glass. Literary side of Rossetti developed along with his achievement as a painter. One of his most wonderful endowments was his rare and winning personality which attracted the love of all his friends. Died, April 9, 1882. "Dante Gabriel Rossetti as Designer and Writer," by W. M. Rossetti: 1889.

The Annunciation, London, Tate Gallery. *Colonial*.
Annunciation, London, Agnew.
The Bride (The Beloved).
Ecce ancilla Domina, Millbank, National Gall.
Brown's Medici, Perry.
Girlhood of Virgin Mary, 1849, Mrs. Jekyll Collection.
Mary Magdalene at the house of Simon.
The parable of the vineyard (drawings, designs for tapestry, etc.).
The passover in the Holy Family (unfinished water-colour), Oxford, Ruskin Drawing School.
The seed of David, 1860-61, Triptych, Llandaff, Wales, Cathedral.

THOMAS PRICHARD ROSSITER (1818-1871)
 b. New Haven, Conn., September 29, 1818. At age of 20 had taken studio and begun painting of portraits. Spent 1840-46 in travel and study in England, Paris, and Rome. Returned to America, 1846, settling in New York. Elected National Academy of Design, 1849. In 1857 began historical compositions after three years abroad. Toward end of his life devoted much time to a series of pictures of the life of Jesus; in earlier years had made a number of large Biblical illustrations. 1860, moved to Cold Spring, N. Y. Died, Cold Spring, May 17, 1871.

The Ascension.
The Jews in Captivity.
Miriam.
Morn, noon, and evening in Eden.
Noah.

Orpha and Naomi.
The parting of Ruth.
Rebecca at the well, Washington, Corcoran Art Gallery.
The return of the dove to the ark.
The wise and foolish virgins.

PETER FREDERICK ROTHERMEL (1817-1895)
 b. Nescopeck, Luzerne County, Pa., July 8, 1817. Last American in tradition of Peales, Sully, and Inman. In Philadelphia, 1837, and became a sign painter. Later began study of drawing and entered Pennsylvania Academy of Fine Arts; subsequently studied under Otis. 1847, Director, Pennsylvania Academy of Fine Arts. 1855-59 traveled in Europe. Most ambitious canvas, "The Battle of Gettysburg," Died, "Grassmere," near Linfield, Pa., August 15, 1895.

St. Paul preaching to the Athenians.

ALBERT PINKHAM RYDER (1847-1917)
 b. New Bedford, Mass., March 19, 1847. Pupil of Marshall and schools of National Academy of Design. One of most original and important of American painters, constructs a mysterious world of his own. Belongs with men like Blake. Also painted marines and moonlights. Died, March 28, 1917.

Christ appearing unto Mary.
Jonah and the whale, John Gellatly Collection, Washington, National Gallery.
The Resurrection, Washington, Phillips Memorial Gallery.
Wayside Cross.

FRANK O. SALISBURY (1874-) British
 b. December 18, 1874. Portrait and figure painter. Educated Heatherly's and Royal Academy schools; Italy, Germany, and France. Many historical subjects—decorative panels.

Elijah.

HENRY SARGENT (1770-1845)
 b. Gloucester, Massachusetts, November, 1770. Painter and military man. London, 1793, studied with Benjamin West. Returned Boston, 1799. Commissioned national army. Long connection with Massachusetts militia. Portraits less masterful than Stuart, and like Copley enjoyed elaboration of textiles and accessories. Died, February 21, 1845.

Christ's entry into Jerusalem.
The Crucifixion (altar piece), Boston, Church of the Holy Cross.

JOHN SINGER SARGENT (1856-1925)
 b. Florence, Italy, January 12, 1856. École des Beaux-Arts, 1874. At 18 entered atelier of Carolus Duran. Became rapidly known in London as a brilliant portrait painter. Though of French school and American birth, it is as British artist he won fame. Most sought after portrait painter of the day. Ornate decorations for Boston Public Library are his labor of love. Established a studio in Boston which he occupied at intervals for 20 years. Travelled a great deal. An accomplished linguist, and a musician of talent. Elected Royal Academician, 1897. Declined a knighthood saying he was an American citizen. Died, April 15, 1925.

Crucifixion (study for central portion mural), Boston Public Library.
David in Saul's Camp, London, C. J. Conway Collection.

David playing before Saul, New York, Joseph J. Kerrigan Collection.

Dogma of the Redemption (mural), Boston Public Library.

The fall of Gog and Magog (mural), Boston Public Library.

Head of Christ, Boston, Museum of Fine Arts.

Jacob and the angel, New York, Howard Young Galleries.

Jesus Christ dead in the arms of God and Father (copy after El Greco), London, Sir Philip Sassoon Collection.

The joyful mysteries and the handmaid of the Lord (mural), Boston Public Library.
Moloch, 1895 (mural), Boston Public Library.
Frieze of the prophets (mural), Boston Public Library, Brown, Copley, Emery.
The sorrowful mysteries and Madonna of sorrows (mural), Boston Public Library.
Virgin and Child (copy after decorations at Ravenna), New York, Knoedler Galleries.
Study of Virgin and Child (copy after decorations at Ravenna), Boston, Museum of Fine Arts.

FRANK H. SCHWARZ (1894—)

b. New York City, June 21, 1894. Pupil of Walcott and Hawthorne. Fellowship American Academy, Rome, 1921-24. Fellowship Guggenheim Memorial Foundation, 1926, research in painting. Home, Norwalk, Connecticut.

Reredos, Montreal, Church of the Ascension.
Reredos, New York, St. Mathew and St. Timothy.
Reredos, Seattle, St. John's Church.

ROLINDA SHARPLES (1797-1838)

b. New York, 1797. Member of Society of British Artists. A clever portrait painter, and producer of some large subject pictures. Died, Bristol, 1838.

The Virgin in adoration, Bristol, Royal West of England Academy.
The woman at the well, Bristol, Royal West of England Academy.

FREDERIC JAMES SHIELDS (1833-1911)

b. Hartlepool, England, March 15, 1833. "Knew and lived his Bible." Taught Sunday School classes for years. Engaged to decorate chapel in memory of Mr. Russell Gurney by his widow. Soon after completion of tremendous task, he died, February 26, 1911. "The Life and Letters of Frederic Shields," edited by Ernestine Mills; Longmans, Green & Company, London and New York: 1912.

Ascension (mural), Bayswater, Chapel of the Ascension.
Christ washing Peter's feet, Bayswater, Chapel of the Ascension.
The Conversion of Saul of Tarsus, Bayswater, Chapel of the Ascension.
Crucifixion (mural), Bayswater, Chapel of the Ascension.
The despised manna (frieze), Bayswater, Chapel of the Ascension.
The Good Shepherd (wall painting), Bayswater, Chapel of the Ascension.
Lazarus (oil), Bayswater, Chapel of the Ascension.
The Nativity, 1865.
Paul and Barnabas turning to the Gentiles, Bayswater, Chapel of the Ascension.
Paul before Agrippa (mural), Bayswater, Chapel of the Ascension.
Rahab awaiting the coming of Joshua, 1866-69.
The raising of Lazarus (stained glass window), Kent, Mereworth Church.
Stoning in the temple (mural), Bayswater, Chapel of the Ascension.
The Transfiguration (mural), Bayswater, Chapel of the Ascension.

WALTER RICHARD SICKERT (1860—)

b. 1860. Painter and etcher, son of Oswald Sickert, painter. President Royal Society of British Artists since 1928. Represented in Tate Gallery, British Museum, Bibliotheque Nationale, Luxembourg, Manchester, Johannesburg, and Contemporary Art Society.

The raising of Lazarus, London, Major Frederick Lesore Collection.

JOHN SIMMONS (1871—)

b. London, March 3, 1871. Bachelor of Medicine and Bachelor of Science. Exhibited Royal Academy, New English Art Club, Royal Institute of Oil Painters, and Royal Society of British Artists.

The Resurrection, Devizes, Eng., The Church of St. John.

SOLOMON JOSEPH SOLOMON (1860-1927)

b. London, September 16, 1860. Pupil, Heatherley's, Royal Academy, Munich Academy, and Beaux-Arts, Paris. Worked in Italy, Spain, and Morocco. Introduced camouflage in modern warfare. Died, 1927.

Samson, 1887, Liverpool, Walker Art Gallery.

HAROLD SPEED (1873—)

b. London, 1873. Studied South Kensington and Royal Academy schools, and on a traveling scholarship abroad. Has painted portraits, mural decorations and landscapes. Represented at Tate Gallery, and in galleries in Liverpool, Bristol, and Melbourne. 1913 published "The Science and Practice of Drawing."

Joseph interprets Pharaoh's dreams.

STANLEY SPENCER (1892—)

b. Cookham, England, 1892. Associate member Royal Academy, 1932. Educated Slade school. Mural paintings. Represented at Tate Gallery.

Christ bearing the cross, London, Tate Gallery.

The Nativity.

Resurrection, London, Tate Gallery.

GEORGE ADOLPHUS STOREY (1834-1919) British

b. 1834. Has exhibited in England, notably at Royal Academy, Suffolk Street, and British Institution. Associate of Royal Academy, 1876. Died, 1919.

The Annunciation.

THOMAS STOTHARD (1755-1834)

b. London, August 17, 1755. Apprenticed to a draftsman for brocade silks. When he devoted himself to art began book illustrations of very high quality. 1777 entered Royal Academy; elected member, 1794; appointed librarian, 1810. Died, April 24, 1834.

Cain and Abel

ROBERT STREATER (1624-1680)

b. Covent Garden, 1624. Painter of history. Pupil of Du Moulin. Charles II. appointed him Serjeant-Painter. Pepys describes him as an excellent painter of perspective and landscape. Painted several ceilings at Whitehall, St. Michael's, and All Souls College, Oxford. Died, 1680.

Moses and Aaron, Cornhill, Eng., Church of St. Michael.

THOMAS SULLY (1783-1872)

b. Hardcastle, England, June 8, 1783. Parents settled Charleston, S. C., when he was nine years old. First instruction in art by a French miniature painter; afterwards pupil of Gilbert Stuart, Boston, and Benjamin West, London. Made Philadelphia his home. Many portraits. Died, Philadelphia, November 5, 1872.

Christ blessing little children, Minneapolis, Walker Art Gallery.

Christ blessing little children, Mr. Hill, Upper Marlborough, Maryland.

Madonna and child (copy of Raphael's Madonna of the chair), Mrs. C. R. Howard Collection, Fredericksburg, Va.

Madonna and child (copy of Raphael's *Madonna of the chair*), Mrs. B. B. Reath Collection, Merion, Pa.

JOSEPH MACALLAN SWAN (1847-1910)

b. 1847. English painter and sculptor. Received art training in England at the Worcester, Lambeth, and Royal Academy schools of art, and in Paris under Gerome and Fromet. Elected to Royal Academy, 1905. A master of oil, water-colour, and pastel, an accomplished painter and draughtsman; ranks also as a sculptor of distinguished ability. Died, February 14, 1910.

The prodigal son, London, National Gallery of British Art.

AUGUSTUS VINCENT TACK (1870-)

b. Pittsburgh, Pa., November 9, 1870. Portrait and mural painter. Pupil of Mowbray and La Farge; also Merson, Paris. Represented Metropolitan Museum; Cleveland Art Museum; Phillips Memorial, Washington; Newark Art Museum; Snead Memorial Museum, Louisville. Painter of religious subjects.

The Ascension, Dalton, Mass., Church of St. Agnes.

Descent from the cross, South Deerfield, Mass., St. James Church.

Madonna of the everlasting hills, Washington, D. C., Phillips Memorial Gallery.

Mystical Crucifixion, Washington, D. C., Phillips Memorial Gallery.

The nativity, Dalton, Mass., Church of St. Agnes.

HENRY OSSAWA TANNER (1859-)

b. Pittsburgh, June 21, 1859. Negro painter of religious subjects. Studied Pennsylvania Academy, and in Paris under Laurens and Constant. Represented Carnegie Institute, Pennsylvania Academy, Chicago Art Institute, Los Angeles Art Gallery, Des Moines Art Gallery, and Metropolitan Museum of Art. Studio, Paris.

The Annunciation, Philadelphia, Museum of Art.

Behold the bridegroom cometh.

Destruction of Sodom and Gomorrah, New York, Metropolitan Museum of Art.

The pilgrims of Emmaus.

The raising of Lazarus, Paris, Luxembourg.

Two disciples at the tomb, Chicago, Art Institute.

SIR JAMES THORNHILL (1675-1734)

b. Melcombe Regis, Dorset, 1675. Historical painter. Apprenticed to Thomas Highmore. Patronized by Queen Anne to paint dome of St. Paul's. 1715, tour of Holland, Flanders and France. Paintings in Greenwich Hospital most familiar of work. Serjeant-painter to the King. Knighted, 1720, by George I. Died, at Thornhill, May 13, 1734.

History of St. Paul, Cupola of St. Paul's—8 parts.

HENRY STANLEY TODD (1871-)

b. St. Louis, Mo., June 7, 1871. Portrait painter. Student Washington University, 1886-88; St. Louis School of Fine Arts, 1887-91; Julien Academy, Paris, 1892-96. Studied steam engineering. On European Relief Council 1920-21 under Hoover. U. S. Army, 1912; now Colonel in the Reserves. Home, Dix Hills, Huntington, L. I., N. Y.

The Nazarene (or, Christ Triumphant), 1932.

ERNEST WILLIAM TRISTRAM (1882-)

b. Carmarthen, December, 1882. Professor of Design, Royal College of Art. Educated, Royal College of Art. A large collection of drawings of ancient wall paintings preserved at Victoria and Albert Museum; reconstructions of mediaeval painting at Houses of Parliament, and Eton College Chapel. Publisher of articles on Ancient Painting.

Annunciation (copy of two paintings on the back of sedilia choir, Westminster Abbey).

Coronation of Virgin, Victoria and Albert Museum.

The Crucifixion (copy wall painting, St. Alban's Abbey), Victoria and Albert Museum.

Crucifixion, with Virgin and St. John, Victoria and Albert Museum.

The Virgin and Child (copy wall painting, St. Alban's Abbey), Victoria and Albert Museum.

Wall Painting, St. Stephen's Chapel, Westminster.

JOHN TRUMBULL (1756-1843)

b. Lebanon, Connecticut, June 6, 1756. Graduate of Harvard, 1773. Served in war of Independence. London, 178-, studied with Benjamin West. Painted many historical subjects; American, British and French portraits. President, American Academy Fine Arts, 1816-1825. Died, New York, November 10, 1843.

Crowning with thorns (copy after Titian), Hartford, Wadsworth Athenaeum.

Crucifixion.

Elevation of the cross (copy after Rubens), Hartford, Wadsworth Athenaeum.

Elisha restoring the Shunamite's son.

Holy Family (copy after Rubens), Hartford, Wadsworth Athenaeum.

The Holy Family, New Haven, Yale University, School of Fine Arts.

Holy Family, New Haven, Yale University, School of Fine Arts.

Infant Saviour and Saint John, New Haven, Yale University, School of Fine Arts.

Our Saviour with little children, New Haven, Yale University, School of Fine Arts.

The preparation of the body of Christ for the sepulchre.

The Saviour bearing the cross.

The woman taken in adultery, New Haven, Yale University, School of Fine Arts.

JOSEPH MALLORD WILLIAM TURNER (1775-1851)

b. London, April 23, 1775. Little education, beginning art lessons in 13th year. 1789, student Royal Academy—worked short time in house of Sir Joshua Reynolds. Elected full member of Royal Academy, 1802. Visited Scotland, 1801; continent, 1802. Had a champion in Ruskin. 1826, second visit to Italy, beginning best period of his work. During 1829-39 sent 55 pictures to Royal Academy. Love of color developed late. Died, London, Dec. 19, 1851.

The fifth plague of Egypt, Sir Frederick Cook Collection.

JOHN VANDERLYN (1775-1852)

b. Kingston, New York, October 15, 1776. Pupil of Robinson, a Scotchman. Copied Stuart portraits, and was placed under him by Aaron Burr as his pupil. 1796, Paris; 1805, Rome. Returned to Paris and obtained a gold medal, remaining 7 years. America, 1815. Did not meet with success. Commissioned to paint panel in rotunda at Capitol, Washington. Died in want, Kingston, N. Y., Sept. 23, 1852.

The Madonna, Kingston, N. Y., Senate House Association.

Madonna and child, Kingston, N. Y., Senate House Association.

ELIHU VEDDER (1836-1923)

b. New York City, Feb. 26, 1836. Studied New York, Paris, and Italy. After 1867 lived in Rome making occasional visits to America. Elected full membership National Academy of Design, 1865. In 1834 published illustrations to the Rubaiyat of Omar Khayyam. Mural paintings came later—Library of Congress and Bowdoin College. Died, Rome, Jan. 29, 1923.

Death of Abel

The enemy sowing tares

Head of Christ.

Head of Lazarus.

Lazarus, Boston, Museum of Fine Arts.

WILLIAM JOHN WAINWRIGHT (1856-1931)

b. Birmingham, June, 1856. Educated School of Pugin, 1870-80, under John Powell. 1880-82, Royal Academy of Antwerp under Charles Verlat. 1882-87 worked in Paris. Returned to Birmingham, 1887. Has published a few lectures on art. Died, 1931.

The wise and foolish virgins.

HENRY WARREN (1794-1879)

b. London, September 24, 1794. Water-colour painter. Early taste of art divided between painting, sculpture, and music. 1818 gave up sculpture for painting. His first picture 1823 in oils but soon adopted water colour in preference. Elected President, New Society of Painters in Water-Colour, 1839 to death. Died London, December 18, 1879.

The star in the east, Osborne, Osborne House.

HARRY WILSON WATROUS (1857-)

b. San Francisco, September 17, 1857. Educated Atelier Bonnat and Academy Julian, Paris. Well known as genre painter with a speciality of small figures, very highly finished. Secretary, National Academy of Design, 1898-1920. President of National Academy of Design, 1933. Home, New York City.

Still life: Madonna and child.

GEORGE FREDERICK WATTS (1817-1904)

b. London, February 23, 1817. Most of art education confined to personal experiment after brief attendance at Royal Academy as a mere boy. Secured prize for cartoons for frescoes enabling him to take a trip to Italy. Member of Royal Academy, 1867. When dealing with Biblical and devotional subjects always brought something of his own to the idea realized. Died, July 1, 1904.

Building of the ark.

Creation of Eve, Tate Gallery.

"*She shall be called woman*," 1892

"*Eve tempted*," 1896

"*Eve repentant*," 1896

The curse of Cain, 1872.

The death of Abel.

The deluge.

For he had great possessions.

The Good Samaritan, 1850, Manchester, City Art Museum.

The great refusal.

Jonah, London, National Gallery.

Judas returning the pieces of money.

Meeting of Jacob and Esau, 1868.

The penitent Magdalen.

Prodigal Son.

Return of the dove to the ark.

Rich young ruler.

Ruth and Boaz, c. 1840.

The sacrifice of Noah, 1896.

Samson, 1871.

ROGER WATTS British

Madonna and child enthroned ("the Providence Madonna"), 1892, high altar reredos, Providence, R. I., St. Stephen's.

IRENE WEIR

Painter, etcher, writer, and lecturer. Pupil of J. Alden Weir, Yale School of Fine Arts, and Art Students League of New York; Academie, Paris, and Fontainebleau School of Fine Arts. Address: Hotel Netherlands, New York City.

The Child of Bethlehem (mural), Miss Irene Weir Collection.

Mary, Elizabeth and archangel (mural).

Mary, Joseph and the angel (mural).

The nativity (mural).

ROBERT WALTER WEIR (1803-1889)

b. New Rochelle, N. Y., June 18, 1803. Portrait and historical painter. Studied Florence, also Rome. Elected National Academy of Design, 1829. Teacher of drawing at West Point, 1834-46, and professor of drawing there, 1846-76. Died, New York City, May 1, 1889.

The angel liberating Peter.

Christ and Nicodemus.

Evening of the Crucifixion, West Point.

Our Lord on the Mount of Olives, West Point.

BENJAMIN WEST (1738-1820)

b. Springfield, Pennsylvania, October 10, 1738. At 18 settled in Philadelphia as a portrait painter. At 20, New York. Italy, 1760, staying nearly three years. Settled London where success was not long doubtful. 1732 appointed historical painter to the King. Elected President of Royal Academy, 1792, and held office 28 years. When 65 painted one of largest works, "Christ healing the sick." Died, London, March 11, 1820.

Aaron staying the plague.

Adam and Eve driven out of Paradise.

Angels appearing to the shepherds, 1774, Ehrich Galleries, New York City.

The Annunciation.

The Ascension, Windsor, King's Chapel.

Baptism (drawing), Sir Robert Witt Collection, London.

Biblical Scene (black crayon drawing), Swarthmore College, Friend's Historical Library, Swarthmore, Pa.

Christ blessing little children.

Christ conversing with the doctors.

Christ healing the sick in the temple, Pennsylvania Hospital, Philadelphia.

Christ on the Mount of Olives, 1758.

Christ rejected, Pa. Academy of Fine Arts, Philadelphia.

Conversion of St. Paul, Vose and Company, Boston.

The conversion of St. Paul.

Daniel interpreting the hand-writing on the wall.

Death on the pale horse (study for canvas in Pennsylvania Academy), Minneapolis, Institute of Arts.

Death on the pale horse, Philadelphia, Pa. Academy of Fine Arts.

The descent of the Holy Spirit upon Christ, Kings Chapel.

Elisba restoring the Shulamite's son, London, Art Collector's Association.

(The) Envoys returning from the Promised Land, Muskegon, Mich., Hackley Gallery.

Expulsion from Eden, Harry W. Watrous Collection, N. Y.

The Good Samaritan, Frick.

Hagar and Ishmael, New York, Metropolitan Museum.

He that is without sin among you, Chicago, Art Institute.

(The) Holy Spirit descending upon Christ after His baptism.

Joseph telling his dream, Swarthmore College.

(The) Last Supper, 1758, New York.

(The) Last Supper, 1784, National Gallery, London.

Madre Doloroso, New York, Metropolitan Museum.

Magdalen anointing the feet of Christ.

Mary and her Child in the temple, Merion, Pa., John F. Braun Collection.

Moses receiving the tables of the Law.

The Nativity, Swarthmore College.

Peter denying Christ.

Presentation in the temple, New York, Metropolitan Museum.

Presentation of the Queen of Sheba at the court of King Solomon, Worcester, Mass., Art Museum.

The raising of Lazarus, Hartford, Wadsworth Atheneum.

Raising of Lazarus, Swarthmore College.

The return from the Promised Land.

Return of Jephthah, Albert Rosenthal Collection, N. Y.

Return of the prodigal son, New York, Metropolitan Museum.

Susannah and the Elders.

WILLIAM EDWARD WEST (1788-1857)

b. Lexington, Ky., 1788. Historical and portrait painter. Miniature painter. Studied with Sully in Philadelphia about 1807. Went to Natchez in 1819-20. Sailed for Europe, 1820. At Leghorn painted Shelley from life. Paris, 1824; London, 1825-39; New York, 1840-55. Died, Nashville, Tenn., 1857.

Judith, 1833, Mrs. John Dunn Coll., Richmond, Va.
Judith and Holofernes.

RICHARD WESTALL (1765-1836)

b. Hertford, 1765. English subject painter. 1779 apprenticed to an engraver on silver, London. 1785 began study in schools of Royal Academy. Painted some historical subjects in oil and others in water colour, as well as portraits. Mainly known as book-illustrator. Member of Royal Academy, 1794. Died, December 4, 1836.

The History of the English Bible As Depicted in Painting

GEORGE H. BOUGHTON

Embarkment of the Pilgrims.

Landing of the Pilgrim Fathers.

SIR GEORGE CLAUSEN

A Wyclif Bible reading, St. Stephen's Hall, House of Parliament, London. Copyright: John Swain & Son, Ltd., London.

BERNARD F. GRIBBLE

Pilgrim Fathers.

SIR GEORGE HARVEY

Reading the Bible in the crypt of old St. Paul's Cathedral.

W. B. JOHNSTONE

Tyndale translating the Bible into English.

VIOLET OAKLEY (for biography see above)

Mural paintings in the Governor's Reception Room, State House, Harrisburg, Pennsylvania. Copley.

Christ crowned with thorns, Langham Place, All Souls' Church.

Esau seeking his father's blessing.

Hagar and Ishmael, 1815 (drawing for Bible).

Joshua and the angel, 1815 (drawing for Bible).

Samson and Delilah (drawing for Bible).

FRANCIS WHITE

The Parable of the Talents (stained glass window), Ithaca, N. Y., First Congregational Church.

FRANK REED WHITESIDE (1866-)

b. Philadelphia, 1866. Landscape painter. Pupil, Pennsylvania Academy of Fine Arts; also of Laurens and Constant, Paris. Address: Philadelphia.

Joseph and Benjamin.

WILLIAM WILLET (1868-1921)

b. New York City, 1868. Mural painter, craftsman, lecturer and writer. Pupil of La Farge. Studied also France and England. Author of "Stained Glass in Our Churches." Died, Philadelphia, March 29, 1921.

Nave window (stained glass), U. S. Military Chapel, West Point, N. Y.

Sanctuary window (stained glass), Calvary Church, Pittsburgh, Pa.

Victory window (stained glass), Protestant Episcopal Church, Syracuse, N. Y.

1. *William Tyndale printing his translation of the Bible into English at Cologne, A.D., 1525, Copley.*

2. *Smuggling the New Testament into England, 1526.*

3. *The burning of the books at Oxford.*

4. *"Lord, open the King of England's eyes," (Martyrdom of William Tyndale).*

SIR JAMES DOYLE PENROSE (for biography see above)

The Last Chapter (Venerable Bede in the closing scene of his life finishes a chapter of his translation of St. John's gospel).

WILLIAM H. WETHERHEAD

The Covenanters (with Bible), Corporation of Oldham.

WILLIAM FREDERICK YEAMES

Wyclif giving "Poor Priests" his translation of the Bible.

UNKNOWN BRITISH PAINTER

William Tyndale, Bible House, London.

Sculpture by British and American Artists Based on Themes from the Bible

Owing to the unfortunate brevity of time available for the preparation of this pamphlet the representation of British sculpture based on Biblical themes is very slight. In some future reprinting it is hoped to remedy this serious defect.

HERBERT ADAMS (1858-)

b. West Concord, Vermont, January 28, 1858. General education, Fitchburg, Mass., Worcester Polytechnic Institute, and Massachusetts Normal Art School. 5 years, Paris. Returned to America, 1890. Instructor, Pratt Institute for 8 years. Has executed a number of works for Congressional Library. Noted for his busts of women. Address: 131 W. 11th St., New York City.

Bronze doors and tympanum, St. Bartholomew's Church, N. Y. C.

BENJAMIN PAUL AKERS (1825-1861)

b. Maine, 1825. Learned art of plaster casting in Boston, 1849. Opened studio in Portland. Did busts of Longfellow, Samuel Appleton, Professor Cleaveland, and others. Europe, 1854, series of ideal works—best known, *The Pearl Diver*, figure of a drowned youth. Died, Philadelphia 1861.

Benjamin in Egypt, lost by fire, Portland Exchange.
Isaiah.

EDMOND ROMULUS AMATEIS (1897-)

b. Italy, of American parents, February 7, 1897. Educated New York City, Beaux-Art Institute of Design, 1917, 1920-21; Academy Julian, Paris, 1919; American Academy, Rome, 1921-24. Home: Brewster, New York.

Madonna of the Jewel (relief), Mrs. E. H. Harriman Collection, New York.

HEZEKIAH AUGUR (1791-1858)

b. New Haven, Conn., February, 1791. First Connecticut sculptor. Failed in business and turned to invention which brought money to free self from debt. Father objected to carving and not until his death was he able to devote himself to his art. 1833, honorary alumni of Yale College. Died, January, 1858.

Jephthah and Jephthah's daughter (pair marble statues), Yale Art School.

THOMAS BALL (1819-1911)

b. June 3, 1819, Charlestown, Massachusetts. First as a painter had his work criticized by Washington Allston. Music a big influence in his life. First sculpture, a bust of Jenny Lind. Sailed for Italy, 1854, where he remained for more than thirty years with the exception of a short interval of work in Boston, 1857-65. Returned to America, 1897, and lived in Montclair with a studio in New York City. Best work probably equestrian statue of Washington in Boston Public Garden. His work had a marked influence on monumental art in U. S. especially in New England. In 1891 published an autobiographical volume, "My Three Score Years and Ten." Died, 1911.

Eve stepping into life.

Christ with a little child.

David, 1885-86, Mr. Searles, Great Barrington, Mass.
Saint John the Evangelist, Forest Hills Cemetery, Boston.

GEORGE GREY BARNARD (1863-)

b. Bellefonte, Pa., May 24, 1863. Pupil of Art Institute of Chicago, and of Carlier, Ecole des Beaux-Arts, Paris. Address: 454 Fort Washington Ave., New York City.

Adam and Eve (marble group), Tarrytown, N. Y.

CLEMENT JOHN BARNHORN (1857-)

b. Cincinnati, 1857. Educated St. Xavier's College, Cincinnati. Wood carving with Henry L. Fry, and night art study at the Cincinnati Art Academy under Louis T. Rebisso. Sent to Europe for three years study in Paris, and Italy. Address: Art Museum, Cincinnati, Ohio.

The Assumption of the Virgin.

Christ, Wetterer Memorial.

Madonna and child, Cathedral, Covington, Ky.

Magdalen, Cincinnati Museum.

EDWARD SHEFFIELD BARTHOLOMEW (1822-1858)

b. Colchester, Conn., July 8, 1822. Came to New York and studied one year at the Antique and Life School of the Academy of Design. Returned to Hartford and became curator of the Wadsworth Gallery. Discovered he was color blind and turned to sculpture. Italy, 1850, thereafter visiting America but twice. Most admired work, "Eve repentant." Frequently used Biblical subjects but generally resorted to classical themes. Collection of his works in Hartford. Died, Naples, May, 1858.

Eve repentant, Hartford, Wadsworth Athenaeum.

Hagar and Ishmael.

Ruth, Naomi and Orpah.

EDWARD BERGE (1876-1924)

b. Baltimore, 1876. Studied Maryland Institute, Rinehart School of Sculpture, then Paris with Verlet at Julian's and Rodin's school. Lived at Baltimore. Died, 1924.

Pieta (in tinted cement), Washington, St. Patrick's Church.

GUTZON BORGLUM (John Gutzon de la Mothe Borglum) (1871-)

b. Idaho, March 25, 1871. Danish parents. Sculptor, painter, author. Educated public schools of Fremont and Omaha, Neb.; studied art in San Francisco; went to Paris in 1890, studying in Julian Academy and Ecole des Beaux-Arts; honorary M.A., Princeton University; LL.D., Oglethorpe University. Exhibited as painter and sculptor in Paris Salon and made associate Salon, 1891. Located London and Paris until 1901, then settled in New York. Produced Sheridan Equestrian, Washington, D. C.; Trudeau Memorial, Saranac Lake; began Confederate memorial on face of Stone Mountain, Ga., but all plans and work destroyed following controversy; sculptor of first national memorial federally authorized, built by State of South Dakota on Mount Rushmore in Black Hills, dedicated and officially begun by President Coolidge, August 10, 1927. Home: Stamford, Conn.

Twelve apostles, New York, Cathedral of St. John the Divine.

GEORGE THOMAS BREWSTER (1862-)

b. Kingston, Mass., Feb. 24, 1862. Pupil, Massachusetts State Normal Art School and Ecole des Beaux-Arts under Dumont. Instructor at Cooper Union since 1900. Address: Cos Cob, Conn.

David.

HENRY KIRKE BROWN (1814-1886)

b. Leyden, Mass., February 24, 1814. One of the most prominent sculptors of the early school. Early aptitude for portrait painting, studied with Harding in Boston. Went to Italy after working as civil engineer to earn money. Very industrious producing a great number of busts before going to Italy and continuing while there for four years. His masterpiece is the celebrated equestrian statue of Washington at Union Square in New York City. Was first genuine American spirit working in a heretofore alien art. In 1858 completed models for a group of 13 figures for the new State House of Charleston, S. C. when the Civil War put an end to his commission. Returning North settled at Newburgh on the Hudson where he died, July 7, 1886.

Angel of the Resurrection, Greenwood Cemetery.

Bas relief, New York, Church of the Annunciation.

David.

Rebecca.

Ruth, New York Historical Society.

ALEXANDER STIRLING CALDER (1870-)

b. Philadelphia, January 11, 1870. Studied four years Academy of Pennsylvania, and two years, Paris. Connected with Philadelphia School of Industrial Art. Represented in Pennsylvania Academy; St. Louis Museum; Smithsonian Institute; Metropolitan Museum; Reading Museum. Instructor National Academy of Design, New York City, and Art Students League, New York City. Address: 11 E. 14th Street.

Our Lady with the Holy Child.

EDWARD BAINBRIDGE COPNALL (1903-)

b. Cape Town, South Africa, August 29, 1903. Studied art Goldsmith's College, and Royal Academy Schools. Most of carved work is of religious subjects. Significant as a breakaway from that of the accepted masters.

Creation (relief).

Madonna and Child (relief in alabaster).

Resurrection (relief).

WILLIAM COUPER (1853-)

b. Norfolk, Va., September 20, 1853. Education, Cooper Institute, New York; Academy of Fine Arts, Munich; and Royal College of Surgery, Munich. End of 1875 went to Florence and studied with Thomas Ball. Returned to United States, 1897. His work essentially Italian in manner. A poet.

Angel of the Resurrection (life size, marble), Chicago.

Moses (heroic marble statue), New York City, Appellate Court Building.

Recording angel (heroic bronze), Norfolk, Va., Cemetery.

JOHN DIXEY (-1820)

b. Dublin. Spent most of youth in London. Came to America, 1879. He wished to revive the too much neglected art of sculpture, and his models were generally done at a considerable pecuniary sacrifice. 1810 elected Vice President Pa. Academy of Fine Arts. Employed in ornament of many public and private buildings such as City Hall, New York, State House, Albany. Died, 1820.

Adoration of the Wise Men of the East, 1819 (carved in wood).

ALAN LYDIATE DURST (1883-)

b. Alverstoke, Hants, June 27, 1883. Served with Royal Marines during the War, also from 1902-13. Studied art, Central School of Arts and Crafts, and at Chatterts under Garbe. Represented in Tate Gallery, Manchester Art Gallery, Bradford Art Gallery.

Job.

Madonna and Child (Processional, carved in birch-wood, painted and gilded), London, Haverstock Hill, St. Dominic's Priory.

JACOB EPSTEIN (1880-)

b. New York City, 1880. Russian-Polish parents. Student École des Beaux-Arts and Julian Academy, Paris. Works mostly in London. Designed tomb of Oscar Wilde. Executed 18 figures for building of the British Medical Association; two groups, Day and Night, for Underground New Building, Westminster, London. Has done a series of line and wash drawings of the Old Testament subjects.

Behold the Man.

Christ, 1917, A. Cherry Garrard.

Madonna and child, 1927.

The Visitation, 1926, London, National Gallery, Millbank.

MOSES EZEKIEL (1844-1917)

b. Richmond, Va., 1844. Military education. Study of anatomy; Royal Academy, Berlin.

Head of Christ, Baltimore, Peabody Institute.

Judith, Cincinnati Museum.

Madonna, Tivoli, Church.

JOHN FLAXMAN (1755-1826)

b. York, July 6, 1755. Gave early indication of that observation and love for works of art, for which he was distinguished in maturer life. Traveled in Italy, and resided in Rome seven years. Elected to Royal Academy, 1800. Appointed Professor of Sculpture in Royal Academy, 1810. Died, December 7, 1826.

Archangel Michael and Satan, Earl of Egremont.

The Good Samaritan, Essex, Layton Church.

MARGARET FOLEY American

Prophet Jeremiah.

LEO FRIEDLANDER (1889-)

b. New York City, 1889. Education, Art Students League, New York; Ecole des Beaux Arts, Paris and Brussels. Working in New York.

Angel with a flaming sword, Cleveland, Epworth-Euclid M. E. Church.

Exterior figurative sculpture, Grosse Point, Mich., Grosse Pointe Church.

Three wise men (granite group), Berkeley, Cal., private chapel.

JOHN GELERT (Johannes Sophus Gelert) (1852-)

b. Nybel, Schleswick, Denmark (now Prussia), 1852. Came to United States, 1877, becoming a citizen in 1882. Studied at Royal Academy of Copenhagen, and in Italy. Succeeded early in America and received many important commissions.

Resurrection.

THOMAS R. GOULD (1818-1881)

b. Boston, 1818. Was first a merchant and did not adopt sculpture until after the Civil War. Practiced in Boston until 1868, when he established a studio in Florence, Italy. Died, 1881. His statue of Christ was one of finest felt and conceived idealisms in modern sculpture according to Lorado Taft.

Christ, 1863.

Satan, 1863.

MALVINA HOFFMAN (1887-)

(Mrs. Samuel B. Grimson)

b. New York City, June 15, 1887. Studied painting with John Alexander sculpture with Herbert Adams and Gutzon Borglum. Works on permanent exhibition at American Museum of Natural History, Cathedral of St. John the Divine, Field Museum of Natural History in Chicago, Memorial Chapel at Harvard, Carnegie Institute, Corcoran Art Gallery, and in London, Stockholm, and Paris. Home: New York City.

Memorial: Four horsemen of the Apocalypse, 1928 (plaster).

BALL HUGHES (1806-1868)

b. London, 1806. Studied with Edward H. Bailey. Came to America in 1829 settling in Dorchester, Mass. Significance in America is historical: probably carved first marble statue made in America, and modeled first statue to be cast in bronze. This was of Dr. Bowditch and is in Mount Auburn Cemetery, Cambridge, Mass. Most noted bust is of John Trumbull at the Yale Art Gallery. Died, 1868.

Mary Magdalen.

CHAUNCEY B. IVES (1812-)

b. Hampden, Conn., 1812. Apprenticed at 16 to a wood carver; later studied for a short time with Augur in Boston. Very adaptable and made the kind of sculpture that people liked. Went to southern Europe.

Rebecca at the well, Metropolitan Museum.

JOHN ADAMS JACKSON (1825-1879)

b. Bath, Maine, 1825. Studied first in Boston and then for a time in Paris under Suisse. Later opened a studio in New York. In 1860 returned to Florence, Italy to execute a commission and continued to reside there producing most of his ideal works. Died, 1879.

Eve finding Abel, Metropolitan Museum.

LEE LAWRIE (1877-)

b. Rixdorf, Germany, October 16, 1877. Brought to America in infancy. Educated Chicago public schools, St. Vincent de Paul School in Baltimore. Worked in studios of Philip Martiny, Augustus St. Gaudens, and others. B.F.A., Yale University, 1910—Hon. M.A., 1932. Instructor in sculpture, Yale School of Fine Arts, 1908-1918. Instructor in sculpture Harvard Architectural School, 1910-1912. Has specialized largely in architectural sculpture. National Academician. Home, New York City.

The burning bush (relief), New York, Hebrew Theological Seminary.

Central portal, New York, Cathedral of St. John the Divine.

Ezekiel, Lincoln, Nebraska, Capitol.

Figures and reredos (57), 1917-18, New York, St. Thomas' Church.

Moses and the law, Lincoln, Nebraska, Capitol.

Virgin and child (alabaster and onyx), 1917, New York, Saint Vincent Ferrer Church.

GEORG JOHN LOBER (1892-)

b. Chicago, November 7, 1892. Pupil of Calder, Borglum, Longman, National Academy of Design in New York, and Beaux-Arts Institute. Represented in Metropolitan Museum, Corcoran Art Gallery, and Brooklyn Museum.

Byzantine Madonna (in silver), Brooklyn Museum.

Eve, 1923, Metropolitan Museum.

AUGUSTUS LUKEMAN (1871-1935)

b. Richmond, Virginia, 1871. Parents settled in New York. Received first instruction Academy of Design with two years anatomy study at Bellevue Hospital; then became pupil of D. C. French.

The finding of Moses.

J. MAXWELL MILLER (1877-1933)

b. Baltimore, December 23, 1877. Received G. A. Rinehart traveling scholarship, 1900-1905. Director, Rinehart School of Sculpture. Instructor, Corcoran School of Art, Washington. Died, Baltimore, February 20, 1933.

Ishmael, 1902, St. Louis Museum.

JOSEPH MOZIER (1812-1870)

b. Burlington, Vermont, 1812. Settled in New York as a merchant. Retired from business in 1845 to devote himself to art and shortly afterwards went to Italy. Studied several years at Florence and then went to Rome where he spent the greater part of his professional career. Died at Falds, Switzerland, 1870.

Esther.

Jephtah's Daughter.

Prodigal Son, Pennsylvania Academy of Fine Arts.

Rebecca at the well, New York Public Library.

Rizpah, Metropolitan Museum.

BLANCHE NEVIN

Eve.

CHARLES HENRY NIEHAUS (1855-)

b. Cincinnati, January 24, 1855. Educated Cincinnati schools; Royal Academy, Munich, Germany. Took degree in Munich and won first medal ever given to American. Lived some time in Rome. Elected member of the National Academy of Design. Address: Grantwood, N. J.

Ecce Homo, Eagle Crest Studio, Grantwood, N. J.

Moses, Library of Congress, Washington.

ANDREW O'CONNOR, JR. (1874-)

b. Worcester, Mass., June 7, 1874. Pupil of father from childhood; also of D. C. French. Some of principal works, Central porch, St. Bartholomew's Church, New York City; statue of Lincoln, Springfield, Ill.; Roosevelt Memorial, Glen View, Ill.; Statue of Lincoln, Providence, R. I.; statue of Lincoln, Royal Exchange, London; Mourning Woman, National Gallery, London. Address: Paris, France.

Adam and Eve (marble high relief), Corcoran Art Gallery, Washington.

Bas-reliefs, St. Bartholomew's Church, New York.

ERASTUS DOW PALMER (1817-1904)

b. Pompey, New York, April 12, 1817. First business, carpentry; executed portraits in cameo. Elected Honorary member of National Academy of Design, 1850, after exhibition of bust of one of his children, "Infant Ceres." Moved to Albany in 1846 where career as a sculptor continued for 25 years. In 1873 went abroad visiting European cities; took a studio in Paris. Accounted a pioneer. "The White Captive" one of his well-known works. Collection of his models in plaster, Albany Historical Society. Died, Albany, March 9, 1904.

The angel at the sepulchre, 1865, Albany cemetery monument.

FURIO PICCIRILLI (1868-)

b. Massa, Italy, 1868. Pupil of Accademia San Luca, Rome. Came to U. S. in 1888. Elected associate member of National Academy. Address: 467 E. 142nd Street, New York City.

Madonna.

HIRAM POWERS (1805-1873)

b. Woodstock, Vt., June 29, 1805. 1819 family moved to Ohio near Cincinnati. In 1826 frequented studio of John Eckstein and at once conceived a strong passion for art of sculpture. Became assistant and artist, Western Museum. Spent 1834 in Washington. Went to Florence, Italy in 1837, where he remained till his death. 1839 his statue of "Eve" excited strong admiration of Thorwaldsen. In 1834 his celebrated "Greek Slave" gave him his place among leading sculptors of his time. Died, Florence, June 27, 1873.

Eve before the fall, 1839.

Eve Disconsolate, Cincinnati Museum of Art.

VINNIE REAM (1847-1914)

(Mrs. R. L. Hoxie)

b. Madison, Wisconsin, September 25, 1847. Attended Christian College, Columbia, Mo. Studied art in Paris under Bonnat, and in Rome with Majoli. Received her first commission from Congress for a

statue of Abraham Lincoln, now in Rotunda. Died, Washington, Nov. 24, 1914.

Miriam.

WILLIAM H. RINEHART (1825-1874)

b. near Union Bridge, Md., September 13, 1825. One of last Americans to espouse classicism. Educated in Maryland. Sailed for Florence, 1855. Two years later opened a studio in Baltimore, executing many busts. Returned to Rome in 1858. In 1872 made a trip to United States but returned again to Rome in 1873. Completed great bronze doors of the Capitol at Washington begun by Crawford. May be studied best at the Peabody Institute, Baltimore, and the Corcoran Art Gallery, Washington. Died, Rome, October 28, 1874. Left fortune to Peabody Institute for scholarships.

Angel of Resurrection and Jesus.

Rebecca, 1874, Metropolitan Museum.

HOWARD ROBERTS (1843-1900)

b. Philadelphia, 1843. Studied Pennsylvania Academy of Fine Arts under J. A. Baillly. In 1886 studied in Paris at École des Beaux-Arts under Dumont. Established studio in Philadelphia, 1875. Died, Paris, April 19, 1900.

Lot's wife.

RANDOLPH ROGERS (1825-1892)

b. Waterloo, New York, 1825. Spent youth at Ann Arbor, Michigan, engaged in business until 23. 1848, Rome, studying under Bartolini for 2 years. Then to New York for 5 years, returning to Rome in 1855 to establish his residence. Will be remembered for his industry, the mass of his production and its dignity. Cast of all his figures at University of Michigan. Executed bronze doors for Capitol at Washington. Died, Rome, Jan. 15, 1892.

Angel of the Resurrection, Colt monument, Hartford, Conn.

Isaac.

Ruth, Metropolitan Museum.

WILLIAM RUSH (1756-1833)

b. Philadelphia, July 4, 1756. Apprenticed to Edward Cutbush, a carver, designing figure heads for ships—notable among them were those for U. S. frigates United States and Constellation. One of founders of Pennsylvania Academy of Fine Arts.

Crucifix, St. Augustine Catholic Church, Philadelphia.

Crucifix, St. Mary's Catholic Church, Philadelphia.

AUGUSTUS SAINT-GAUDENS (1848-1907)

b. Dublin, Ireland, March 1, 1848. Family came to New York six months later. Apprenticed to a cameo cutter. 1867, Paris under Jouffroy. Died, 1907. "Reminiscences of Augustus Saint-Gaudens," edited by Homer Saint-Gaudens. "Augustus Saint-Gaudens" by Royal Cortissoz, New York, 1907.

Adoration of the Cross.

JOHN SINGER SARGENT (1856-1925)

For biographical notes, see page 18.

The glorious mysteries (Coronation of the Virgin), mural-relief, Boston Public Library.

FRANKLIN SIMMONS (1839-1913)

b. Webster, Maine, 1839. Graduate of Bowdoin College; self taught in art. Washington, 1865-66. Went to Rome, 1868, with a commission for statue of Roger Williams; took up residence there. Executed about 100 portrait busts and 15 public monuments, including one to General Grant in the Capitol. Died, 1913.

Angel of the Resurrection.

Benjamin.

The Mother of Moses (Jochebed).

Promised Land, 1874, Metropolitan Museum.

WILLIAM WETMORE STORY (1819-1895)

b. Salem, Massachusetts, February 12, 1819. Graduate of Harvard, 1839; Harvard Law, 1840, and admitted to Massachusetts bar. Abandoned law and devoted himself to sculpture; lived in Rome after 1850. Intimate with Brownings and Landor; his studio in Rome was a centre for the gathering of distinguished English and American literary, musical, and artistic people. Died, Vallambrosa, Italy, October 7, 1895.

Delilah.

Jerusalem lamenting.

Jerusalem in her Desolation, 1873, Pennsylvania Academy of Fine Arts.

Moses.

Salome, Metropolitan Museum.

Saul.

EDWARD VIRGINIUS VALENTINE (1838-1930)

b. Richmond, Va., November 12, 1838. Educated private schools; anatomy studies at Medical College of Virginia, afterwards studying drawing under Couture and Jouffroy, Paris; subsequently studied in Florence and Berlin. Died, October 19, 1930.

The Samaritan Woman.

JOHN QUINCY ADAMS WARD (1830-1910)

b. Urbana, Ohio, 1830. Enrolled as a pupil of H. K. Brown in Brooklyn in 1849 where he studied for seven years. Worked in Washington 1857-59; opened a studio in New York City in 1861. Visited the Western frontier to study Indians. Work is strong and virile. Died, 1910.

The Good Samaritan, Boston.

OLIN LEVI WARNER (1844-1896)

b. West Suffield, Conn., April 9, 1844. In turn an artisan and a telegraph operator, by 1869 had saved enough to support him through a course in Paris under Jouffroy and Charpeaux. Enlisted in Foreign Legion, 1875, resuming studies end of siege. New York, 1872, meeting with little success; returned to Vermont, where some of his work attracted Daniel Cottier, who exhibited it in his galleries in New York. Commissions gradually followed. Academician, National Academy of Design, 1889. Designs for bronze doors, Congressional Library. Died, New York City, August 14, 1896.

Lot's wife.

HAROLD JAMES YOUNGMAN (1886-)

b. Bradford, England, October 17, 1886. Educated Royal College of Art; traveling scholarship in 1912. Lives and works in Chelsea. Pieces are consistently exhibited at the Royal Academy.

Ismael (oak statue).

Thomas called Didymus (oak statue).

The History of the English Bible as Depicted in Sculpture

BRYANT BAKER

The Pioneer Woman (striding forward with a Bible under her arm and a lad beside her), Cherokee Strip, near Ponca City, Oklahoma.

AUGUSTUS ST. GAUDENS

The Pilgrim (with his bible), Springfield, Mass.

HENRY H. KITSON

Pilgrim Maiden (with her Bible), Plymouth, Massachusetts.

A. P. PROCTOR

The Circuit Rider (with his Bible), Salem, Oregon.

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